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AN

**INTRODUCTION TO HARMONY.**





A NEW EDITION

(BEING THE SECOND,)

OF AN

# INTRODUCTION TO HARMONY.

BY

WILLIAM SHIELD,

MUSICIAN IN ORDINARY TO HIS MAJESTY.

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LONDON:

PRINTED FOR THE AUTHOR,

AND SOLD BY J. ROBINSON, NO. 5, PATERNOSTER-ROW.

B. M'Millan, Bow-street,  
London.

TO HIS ROYAL HIGHNESS,

**GEORGE,**

*PRINCE REGENT OF THE UNITED KINGDOM.*

---

MAY IT PLEASE YOUR ROYAL HIGHNESS,

THOSE who have been fortunate enough to hear the judicious remarks of Your Royal Highness, on the musical productions of the Moderns, and even of the Ancients, must have felt that they could proceed only from a person possessed of an accurate ear, a tenacious memory, and a taste delicate and refined.

For my own part, indeed, it is but justice to assert, that they have assisted me greatly in distinguishing what to admire, and what to condemn, what are imitations, and what are plagiarisms.

Those who solicit the high honour of addressing Your Royal Highness, ought not to do it totally without pretensions. My nature rather inclines me to diffi-

#### DEDICATION.

dence ; yet I fear that the world will not acquit me of presumption in having dared to aspire at a patronage, of which the grant has raised me, as it were, above myself ; for the Discerning must be satisfied by those who aim at the approbation of Your Royal Highness.

In times of peace, the arts look more especially for protection to the thrones of princes ; and while good fortune, good order, and good humour, increase the general stock of happiness, even British Heroes may find leisure to devote their attention to strains, which have been graciously permitted to lay themselves at the feet of their Illustrious Regent.

Allow me, therefore, most humbly to intreat Your Royal Highness's gracious acceptance of this Work ; and permit me to have the honour of subscribing myself, with the profoundest respect,

Sir,

Your Royal Highness's

Most dutiful, most faithful,

Most devoted, and most obedient Servant,

WILLIAM SHIELD.



## ADVERTISEMENT.

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HAVING brought this Introduction to Harmony before that awful Tribunal, the PUBLIC, without first submitting it to the inspection of a judicious friend, I shall doubtless merit severe correction from the CRITIC ; but as my attempt has been rather to write an useful Book, than a learned Work, I trust that he will not *break a Butterfly upon the wheel for not being able to soar with the wings of an Eagle.*

It may be difficult to justify a breach of promise : yet I flatter myself that the subjoined reasons will be accepted by many of my Readers as an apology for delaying the publication to the present moment.

I. I had little chance of pleasing others before I had pleased myself.

II. I have firmly refused to receive any money prior to the delivery of the Book.

ADVERTISEMENT.

III. The various duties of my profession would not permit me to devote my whole time and attention to this object, and I have written many of the following pages during the still hours of the night, that I might not mislead the unwary by hasty negligence.

The Reader will perceive that I have endeavoured to place the Precept and Example as nearly to each other as possible throughout the whole of the Work : those who collate the first Edition\* with the present will also perceive that many new articles have been added, and none of the old ones omitted, as a compliance with friendly advice restored the song alluded to in the Appendix, to its original situation.

---

\* Which has been repeatedly sold at auctions for seven times its original price, and the increasing demand for it, (being without copies) was an unprofitable gratification. I therefore determined to revise, enlarge, and publish it in the form now submitted with the greatest deference to the judgment of the public.

*John P. Musgrave*  
January 1857  
INTRODUCTION TO HARMONY.

From Harmony, from Heav'nly Harmony  
This universal Frame began;  
From Harmony to Harmony,  
Through all the compass of the notes it ran,  
The Diapason closing full in Man. DRYDEN.

**MUSICAL** Harmony is produced by uniting sounds to melody, in a manner agreeable to the ear, and conformable to the rules of art; which we shall attempt to give, in a plain manner, in this introduction, and begin with that Scale which proceeds by tones and semitones, it being the most simple, as well as the most natural, and is written by the Moderns thus:

SCALE.

Ascending. 

Descending. 

D is a tone higher in pitch than C; E is the same above D; but F is only a major-semitone above E; G is a tone

(A) An old author aptly remarks, that seven notes, or sounds, produce all that charming variety of harmony which the world admires. And though a man should compose an hundred thousand songs, tunes, and divisions, yet these seven notes still are the foundation on which he builds; so that to every lesson, song, or division, they must be repeated.

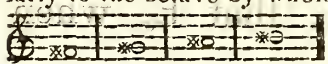


above F; A is a tone above G; B is a tone above A; but C is only a major-semitone above B(A).

The proportion which one note bears to another, is denoted by figures in thorough Bass; and as keyed instruments are so much cultivated in Britain, a few concise rules for that accompaniment, interwoven with the examples of harmony, will certainly prove acceptable. And for the instruction of the very young performer, we will begin by placing C below the Diatonic (B) Scale, which will give us the intervals of the 2d, 3d, 4th, 5th, 6th, 7th, and 8th (or octave).

#### EXAMPLE.




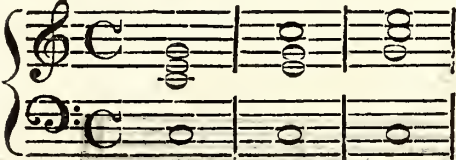
(A) To explain the difference between a major and minor semitone here, would perplex the beginner, therefore we will reserve it for a later part of the work. The three first notes of the scale follow each other so agreeably, and are so easy to perform, either with a voice or an instrument, that some of our readers will imagine we might have proceeded regularly to the octave by whole tones; but were we to place a sharp to F, G, A, and B, thus,  (which would raise them to a whole tone above each other), we should untune Nature, so as to render her harsh and disagreeable; and in order to enforce this matter, we shall subjoin a quotation from the great Bacon: "After every three whole notes, Nature requireth for all harmonical use, one half note to be interposed."

(B) Although I promised, in my Prospectus, to use as few technical terms as possible, I hope I shall not be censured for calling the eight notes, which proceed by tones and semitones, the Diatonic Scale, and the distance between any two notes, differing in acuteness and gravity, an Interval, as it is difficult to treat of an art, without using *some* of the terms of that art; but, throughout the whole of this work, the aim will be at perspicuous brevity; and, as all who have harmonious souls, leisure, and understanding, are fond of poetry, I shall, as often as possible, strengthen the musical definitions by allusive poetical selections, hoping, by this auxiliary, to stamp a pleasing and lasting impression upon the memory of the general reader, if he should be inclined to study any musical article from this book.



Having named the simple intervals numerically and alphabetically, which the natural scale gives us to the key note, we shall now proceed to the Compound Intervals, and begin with that concord which is produced by adding a

major third and perfect fifth above C,  called in England the common chord, and into whatever position you place C, E, and G, so that you use C for the bass (or lowest note), the chord still retains its name of the common chord, to C, with a major third: by adding an eighth above the bass, to the chord, you have the appearance of four parts;

 but if you set E for the bass, to the same notes which compose the common chord of C, it then

becomes a chord of a sixth, accompanied with a minor third and octave;



and if you use G for the bass, it is then transformed into a chord consisting of a fourth, sixth, and octave.



The above examples must clearly prove, that E, when

(A) Speculative theorists assert, that there is no such thing in nature as a simple sound, and that whenever a musical string sweetly vibrates, a nice ear will distinguish the twelfth and seventeenth above the predominant sound, harmonizing at one and the same time; which three sounds are the common chord in this position.



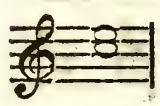
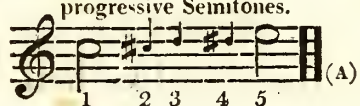
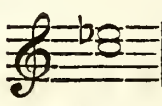
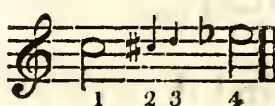
And there is a remarkable circumstance related, in natural history, of the **TRITON AVIS**, a name by which Nieremberg has described a West Indian bird, famous for its musical qualities; it is said to have three distinct notes, and to be able to give breath to sounds of all the three kinds at the same time.

It is also much celebrated for its beauty.

accompanied by a third and sixth, and G, accompanied with a fourth and sixth, are chords, as much derived from the common chord of C, as that originate and origination are derived from *Origin*: probably those three chords may appear so much alike to the cursory observer, that he will wonder why there should be any distinction; but, if he has patience to read farther, he will find them as differently arranged in a combination of harmony, as the above-mentioned words are in syntax.

*Of the Common Chord with a Minor Third.*

THE two notes which give the minor third, are a semitone nearer to each other than those which compose the major third, as may be easily discovered by filling up the intervals with progressive semitones:

Major Third.	The distance proved by the progressive Semitones.	Minor Third.	Proof of the distance.
			

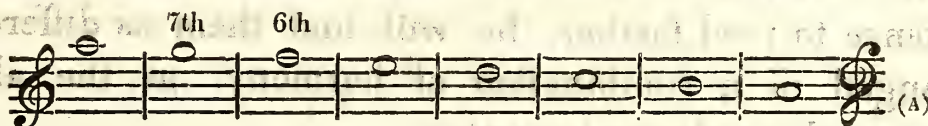
It is this third that chiefly constitutes what is called the Minor Mode; the ascending scale of which is thus written, and considered to be more the production of art than nature.

(A) Musicians, in counting distances, begin with the lowest note, and count regularly up to the highest, which gives the name of the interval. I take it for granted the reader knows, when a sharp (#) is placed before any note, that it raises it in pitch.





There is another peculiarity that characterizes the minor mode, which is, that the sixth and seventh of its ascending scale are each a semitone higher than the descending.




We have chosen the key of A for this mode, it being the nearest allied to the natural key of C in the major mode, which will be clearly proved by a table of relative keys in the beginning of the second part of this Introduction.

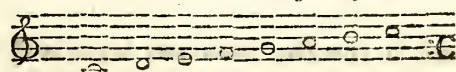
By sounding A, C, and E, at one and the same time, you will hear the wailing effect of the common chord A with a minor third, which is thus written : but if you place C for the bass, it then becomes a chord of a sixth, accompanied with a major third ;

and if you place E for the bass, the chord is then a fourth and sixth (B).



(A) The cliff is placed in this position  at the end of the line, to gratify the curious more than the students, who, perhaps, may be a little amused by turning the book top-sy-turvey, when they discover that the minor scale exhibits the major by this trick.

scale both ways.  
octave of notes, you have the major and the treble cliff at the other of this

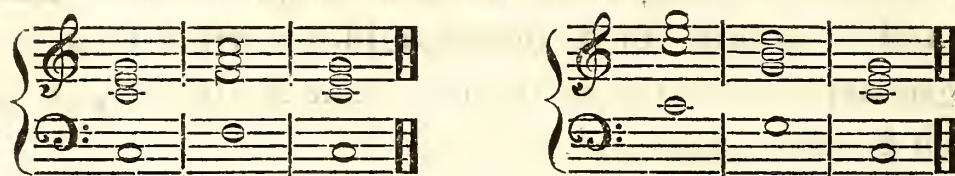


By placing the bass-cliff at one end, and

(B) Hence it must plainly appear, that the two last chords owe their existence to the first, and are the sympathizing children of a melancholy parent.

As many compositions were produced by the elder masters before the discovery of discord, we shall finish this lesson with a few examples that consist of concords only; but the beginner should first be made acquainted with two of the different motions that are used in harmony; they are distinguished by the names of the Similar Motion (when the parts move in the same direction), and by the Contrary, when one part ascends while the other descends. Bishop Lowth judiciously observes, “that the plain way of giving information, is to lay down rules, and illustrate them by example; but, beside shewing what is right, the matter may be further explained by pointing out what is wrong.” We will therefore begin with an

#### EXAMPLE OF FAULTS.



Nature and art have furnished musicians with feelings and principles, by which they reject and condemn the use of eighths and fifths in a similar motion; yet I once tried an experiment upon a person, who had a voice and ear to sing a ballad very agreeably, to an unison accompaniment, by desiring him to listen attentively to the effect of the above forbidden progression, and was much astonished to find him pleased with it; but he afterwards cultivated music, so as to gain a tolerable knowledge of harmony, and whenever his

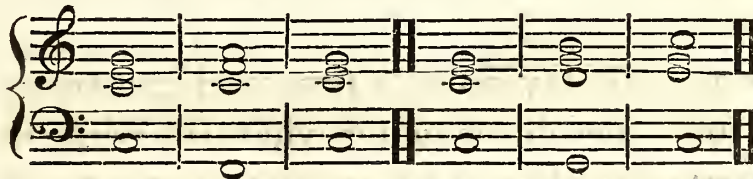


ears were shocked with similar disallowances, he quoted this phrase, to shew his improvement.

“ We cannot but now smile to think of these poor and foolish pleasures of our childhood (A). ”

Yet the above three chords may be so arranged as to produce correct harmony.

## EXAMPLE.



Which pleads powerfully in favour of the contrary motion ; for besides the consecutive (B) fifths, between the extreme parts (C) in the example of faults, the skips are very unnatural, and “ the order of Nature should govern, which, in all progression, is to go from the place one is then in, to that which lies next to it.”

The three natural common chords, in the minor mode, produce the like imperfections, if they succeed each other in this manner :

(A) What is every year of a wise man's life, but a censure and critique on the past?—POPE.

(B) When two fifths succeed each other immediately in the same direction, professors are not thought to speak with an affected term when they call them consecutives.

(C) Notes, at the utmost distance from each other, are called Extreme Parts



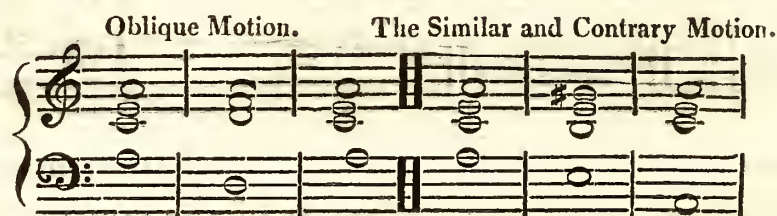
and those which are placed in any degree between the extremes, are called intermediate Parts.



## IMPERFECTIONS.



but the imperfections are easily rectified, by making one part continue on the same degree, whilst the other ascends or descends<sup>(A)</sup>.

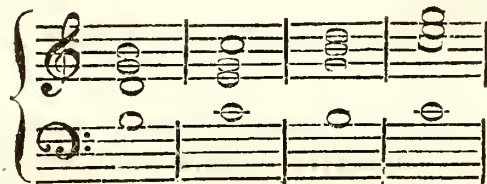


The sixth, which is derived from the common chord of C, is supposed to be the most pleasing in this position:



I have seen it used in the following manner, but I would not advise any person to make it a model of imitation:

Errors.



This arrangement of the same Notes is preferable.



because the law positively says, you shall not use consecutive octaves between the lowest and the highest parts, nor shall

(A) Technically called the Oblique Motion.

you proceed from an imperfect to a perfect concord in the similar motion (A), and the above example of errors transgresses in both these particulars (B).

Similar mistakes in the treatment of the sixth, which is derived from the minor common chord of A.

A wrong progression of Eighths in different parts of the Chord.



The Mistakes rectified by the Oblique Motion.



The sharp seventh in every scale is called the leading note of the key\*; and as G sharp is the leading note to the key of A with a minor third, as well as to the key of A with a major third, the chord of the sixth, to G sharp, leads us very naturally to and from the common chord of A with a minor third.

This Chord of the Sixth is derived from the Common Chord of E with a Major Third.



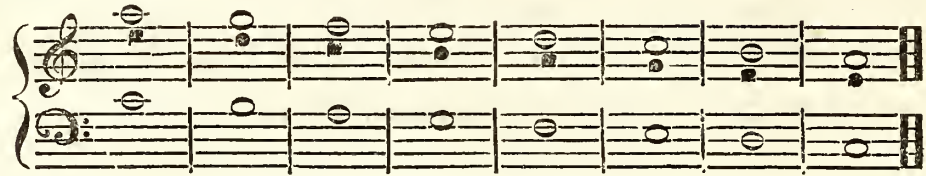
(A) Imperfect concords are thirds and sixths, and perfect concords, fifths and eighths.

(B) However, we find a breach of the latter part of this law, in the purest classic authors, as will be shewn hereafter, for let your rules be ever so useful and extensive, men of genius will soar beyond them.

\* It is likewise called the Sensible Note.—A discerning Critic, who has given me more information than any author I ever read, and whose remarks shall be scrupulously attended to throughout the whole of this edition, says, "We see no reason why it should not be termed the *exciting* or *stimulating* note, in order to avoid the adoption of a Gallicism which the idiom of our language refuses to ratify. The greatest Theorist in this country, has in a MS. termed it the Pointer."



By placing the minor scale above the major scale, you will have a succession of sixths ;



and if you descend regularly, at the same time, from E to its octave, you will have an intermediate part; see the dots between the two scales.

The above series of sixes may be carried to the major, or minor key, that we are at present treating of, by the following small additions.



A variety in cadence is a great relief to the ear, which is apt to get cloyed, with a repetition of the same chords ; and the two bars, at A and B, are cadences which are much used by the best masters to terminate musical phrases.

Extraordinary geniusses will always discover what is difficult and what is impossible, for here follows a stream of harmony produced by a link of sixes, in four parts, that has often delighted the attentive ear.





Violino Primo

Violino Secondo

Viola (A)

Violoncello

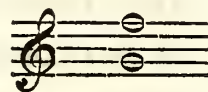
The notes of the first and second violin parts, in the above example, are at too great a distance to come under the fingers on keyed instruments; yet the piano forte, harp, or organ-player, may form some little idea of the effect by playing thirds above the bass with the left hand, (which are the composer's notes); but I hope the slightest reading of the foregoing pages will prevent his playing the dots for sixes.

(A) Experience has taught me, that many musical amateurs have an aversion to a variety of cliffs, and from the appearance of the Viola cliff so early, they will, perhaps, conclude that I mean to perplex them with the seven which are used in old music; but I shall not employ more than four throughout the whole of this work, viz. the G cliff put upon the second line  the two C cliffs put upon the third  and fourth lines  and the F cliff upon the fourth line  and these are absolutely necessary on account of the different compasses of voices and instruments; but, for the accommodation of practitioners who are disposed to be content with a knowledge of two, a great many of the examples will be given in the treble and bass cliffs only.

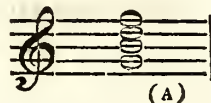
Having explained the two common chords and their derivatives, which consist of concords only, I come now to that part of Harmony called Discord, sounds not of themselves pleasing, but necessary to be mixed with others.

“How doth music amaze us, when of discords she maketh the sweetest harmony.”

We shall begin with that discord which is the most like a concord, the most generally used, and the most easy to comprehend; which is the minor seventh, and is written in its simple form, thus :



its full accompaniment consists of four real parts



and either of these four different sounds may be at the top,

bottom, or middle of the chord



but, into whatever position these notes may be transposed, B is the major third, D a perfect fifth, and F a minor

seventh; when G is placed below them, figured thus:



but if you substitute B for the bass note, it then becomes

(A) Which is only adding a minor third above the common chord of G.



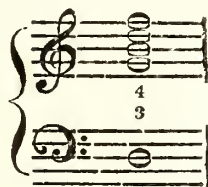
by the inversion (A), a chord consisting of a minor third, imperfect (flat, or false) fifth, and a minor sixth;

Figured thus:



and by making D the bass, you will have the chord of the minor third, perfect fourth, and major sixth;

Figured thus:



and when you use F for the bass, it then is changed into a chord consisting of a major second, sharp fourth, and major sixth (B);

Figured thus:



Hence it appears evident that the three last-mentioned chords are the offspring of the first, and are very properly termed the derivatives of the minor seventh, (accompanied by a major third and perfect fifth).

Before we proceed to the other sevenths we shall give a few examples, to amuse the student, as we did with the concords.

The modern elegant Italian masters have produced, and do daily produce many charming compositions, without the assistance of any other discord than this minor seventh and its derivatives, when judiciously blended with concords; and a British poet says,

“ We have good Musick and Musicians here,  
“ If not the best, as good as any where.”

(A) The reader is desired to bear in mind, that when the upper parts *only* of a chord change places with each other, the removals are called different positions of the same chord; but when the *bass* is one of the changelings, *inversion* becomes the technical term.

(B) Some people call these last three chords by the names of the Syncopated Fifth, the Syncopated Third, and the Syncopated Second.

therefore, the liberal student will not be displeased to find a few *English* strains among the examples.

### GLEE FOR FOUR VOICES.

*Moderato, and with Expression.*

First Treble

Second Treble

Counter Tenor

Bass

By mu- sic, by mu- sic, minds an e- qual tem- per know, Nor

By mu- sic, by mu- sic, minds an e- qual tem- per know, Nor

By mu- sic, by mu- sic, minds an e- qual tem- per know, Nor

By mu- sic, by mu- sic, minds an e- qual tem- per know, Nor



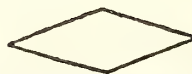
swell too high, nor sink too low. War- riors she fires with a- ni- mat- ed

swell too high, nor sink too low. War- riors she fires with a- ni- mat- ed

swell too high, nor sink too low.

swell too high, nor sink too low. War- riors she fires with a- ni- mat- ed

(A) The geometrical Rhombus



often occurs in modern composi-

tion, and signifies that the notes are to be increased and decreased in quantity of tone as the figure is in size. It is not introduced here for the sake of a musical pun; as the passage, to which it is annexed, is rendered more effective by this manner of performance (with or without words).

tenute pia. h

sounds, Pours balm in- to the bleed- ing lo- - - - ver's wounds.

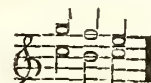
sounds, Pours balm in- to the bleed- ing lo- - - - ver's wounds.

Pours balm in- to the bleed- ing lo- - - - ver's wounds.

pia. pia.

sounds, Pours balm in- to the bleed- ing lo- - - - ver's wounds.

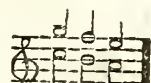
Although musical legislators have established a law that will not permit perfect fifths to follow each other diatonically (A), or by skips (B); yet they allow an *imperfect* fifth to follow a perfect in descending, provided the highest note falls and the lowest one rises afterwards. Example,



See likewise the first bar of the above glee;



but whoever, in their compositions, descends with both the notes which give the imperfect fifth, thus,



smuggles a defect into harmony. It is likewise a prohibition to *rise* with *both* the notes which give the imperfect fifth,

thus:



The falling, with the extreme

(A) Prohibited perfect fifths which move diatonically.



(B) Prohibited perfect fifths which move by skips.





parts, from an imperfect chord to a perfect, is sometimes a venial fault, but it is rendered objectionable here,



by the descent of the second treble and bass at the same instant from an octave to a fifth :



these last im-

perfections are in the sixth bar of the said glee.

The inquisitive reader may be anxious to know the reason why the four parts are not continued throughout the whole of so short a glee ; but some passages are much better calculated for two and three voices, or instruments, than for four ; besides, the harmony of a musical composition, as well as the harmony of a picture, is rendered more effective by light and shade. The commencement of the four parts, after the silence of the counter tenor, has been considered by many as a beauty ; yet it offends against the law we have already laid down. An experienced harmonist would have accompanied the above melody with a much greater variety of chords ; but in this part of the work we cannot be too simple, as the patterns of artful excellence will be much better placed towards the end of the book.

(A) The Critic alluded to p. 13, which we have promised to pay particular attention to, also remarks—"The author has stigmatized two passages, for which we can see no reason. We always thought it allowable to move from one part of a common chord to another, if octaves were avoided."

Having copied others, by asserting that the minor mode is more the production of art than nature, it will appear strange and contradictory to our readers when they find the national melodies, which are cited in this work, are more frequently in the plaintive minor than the animating major; and here follows one that I have frequently heard an accomplished Russian sing, as we travelled together, who was more desirous to please than astonish. To those who are fond of an artful variety, it will appear very monotonous, and they will not easily admit that any circumstances or talents could render it effective; but the natives of every country have a characteristic manner of singing their melodies, which is difficult to describe upon paper.

## A RUSSIAN AIR.

I love Ma-tush-ka, tush-ka he love me; Vole two three

time he sing to me; I love Dus- chin-ka, she love me.



## SECOND STANZA,

*With the Bass that was ramped to it at Rosa (A).*

I love Ma-tush-ka, yet he cross de main; Vone two three

gale my heart gave pain, Why did Ma- tush- ka cross de main.

(B)

(A) I have met with a person (even in Italy) who would undertake to vamp a bass to any composition; and to this Russian air, he played (to the best of my recollection) the inharmonious jargon that is put to the second stanza, which is so offensive both to the eye and the ear, that I doubt not but my youngest reader will be able to point out the faults without referring to the annotations.

His four sons played the melody, and an arpeggio accompaniment, with two violins, a mandoline, and a calascione.

Their incorrect manner of performing this air, has furnished us with an example to prevent the unwarrantable use of fifths and eighths; yet they produced a charming effect with a piece of music, which the impatient reader may immediately turn to, amongst the national beauties.

(B) *Annotations to the Second Stanza.*

The first bar is filled with consecutive fifths, in a similar motion, which, we here repeat, is one of the most unpardonable faults that a harmonist can commit; although the second bar is the best harmony of the whole, yet it contains two trifling errors, viz. the falling from a third to a fifth, in the similar motion, and by octaves with the two last notes; the third bar consists of such a succession of major thirds, as never disfigure a good composition; and the group of fifths and octaves, in the fourth and sixth bars, exhibit two pictures of disharmony that never will be copied by a man of genius.



## THIRD STANZA.

For Four Voices.

O! grant Matuschka quick and safe return. Vone two three month my heart make mourn.

O! grant Matuschka quick and safe return. Vone two three month my heart make mourn.

O! grant Matuschka quick and safe return. Vone two three month my heart make mourn.

O! grant Matuschka quick and safe return. Vone two three month my heart make mourn.

Vone two three month my heart make mourn. O! grant Ma- tusch- ka safe re-turn.

Vone two three month my heart make mourn. O! grant Ma- tusch- ka safe re-turn.

Vone two three month my heart make mourn. O! grant Ma- tusch- ka safe re-turn.

Vone two three month my heart make mourn. O! grant Ma- tusch- ka safe re-turn. (A)

(A) *Explication of the Third Stanza.*

"Many things are needful for explication and many for application, unto particular occasions."

HOOKER.

The last chord of the second bar, and first chord of the third bar, move in octaves with

the second treble and bass

which is but a trifling offence against musical

Young ladies are sometimes partial to national melodies, and although the above is inserted here as an example to prevent the use of unwarrantable fifths and eighths; yet it may be sung as a ballad, with a voice of small compass, to the following accompaniment for the piano-forte, which is nothing more than the chords in the first stanza put into a little fashionable motion.

A musical score for a song. The top staff is a vocal line in treble clef, 3/2 time, with the lyrics: "I love Matushka, tushka he love me. Vone two tre time be sing to me." The bottom two staves are a piano accompaniment in treble and bass clefs, 3/2 time, featuring a continuous eighth-note pattern in the right hand and a simpler bass line in the left hand.

laws, as there is a double bar between them, which always denotes a repose; and in the third bar one common chord succeeds another diatonically, but then it is in the contrary motion,

which was a favourite progression with old harmonists ;

A short musical example showing a progression of two chords in treble and bass clefs. The first chord is a triad (C-E-G) and the second is a triad (F-A-C), illustrating a diatonic progression in contrary motion.

and in the sixth bar

we have placed F where we used A in the other stanzas.

A short musical example showing a progression of two chords in treble and bass clefs. The first chord is a triad (C-E-G) and the second is a triad (F-A-C), illustrating an interrupted cadence where the expected resolution is replaced by a different chord.

This substitu-

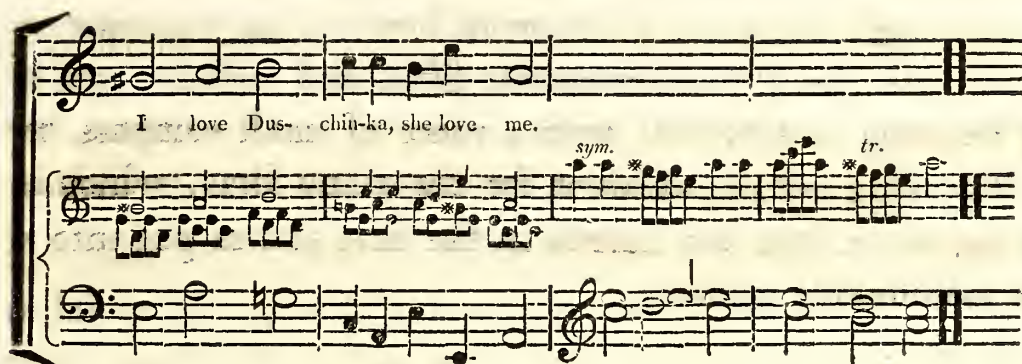
tion of F for A, is called an Interrupted Cadence. In the same bar, and in the annotations

to the second stanza, we have introduced the fourth accompanied by a fifth,

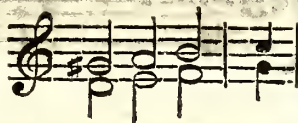
A short musical example showing a discord in treble and bass clefs. The notes are G4 and F4, forming a fifth/fourth interval, labeled with '5' and '4' respectively.

which is a discord that will often be used in the succeeding examples, but which we ought not to give rules for here.





The above piano forte accompaniment would be more correct if the accented notes in the second part were less crowded with fourths; but they are so transitory, that the ear has hardly time to be offended with this trifling defect; yet, if you sing or play these fourths,



in slow time, upon instruments which are capable of sustaining the notes, the effect will be as offensive to a nice musical ear as consecutive fifths.

The last lesson ended with the interval of the minor seventh, filled up by a major third and perfect fifth, and we will begin this with the same seventh,





but filled up with a *minor* third and perfect fifth,



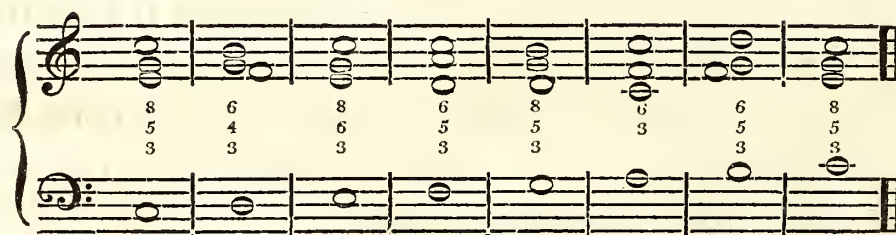
which is a chord less agreeable to the ear than the former, more restricted in practice, but not less essential to a regular stream of harmony; and in order to adhere to our promised simplicity as much as possible, we will select those notes from the scale which require no accidentals<sup>(A)</sup> to exhibit

(A) Accidentals are the sharps, flats, and naturals, that occur in a composition which are not marked immediately after the cliff. They are likewise called intermediate sharps, &c.

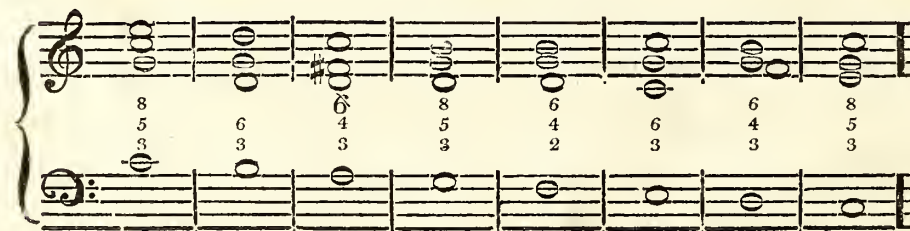
it, viz.  and if we operate upon this chord as we did upon the other seventh, and place F for the lowest note, thus,  it then becomes, by the inversion, a chord consisting of a major third, perfect fifth, and major sixth. There are more inversions of this chord, which we shall speak of hereafter; for if the readers have been attentive, and the lessons sufficiently explanatory, they will know already as many chords as are necessary to accompany the scale in the natural key of C; we will, therefore, finish this lesson by using the diatonic scale as a bass, and exhibit the accompaniment above it.

The general method of accompanying the scale in the major mode of C.

## ASCENDING.



## DESCENDING.





The harmony a little inverted, so as to produce a varied and pleasing effect, by chords in both lines.

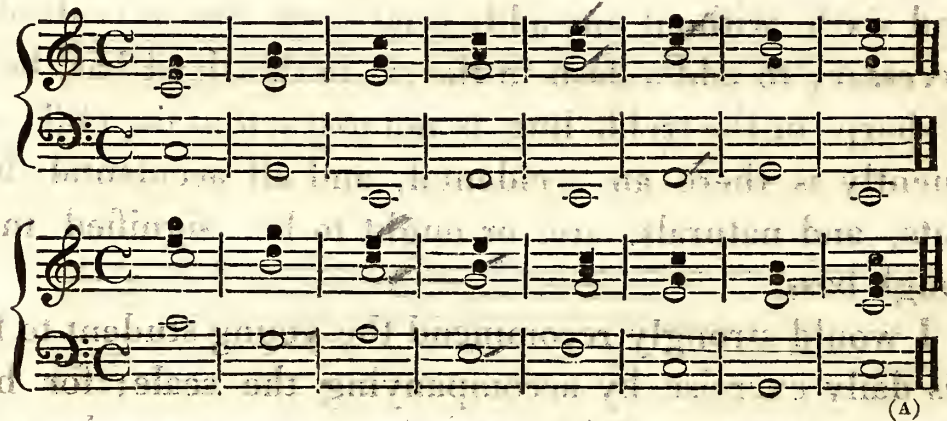


In the chords marked with asterisks are two octaves between the highest and the second parts, which is a procedure against the strict rules of theory; but, as one of the most scientific musicians of the age has been delighted with the effect, I am afraid that whoever condemns it is a little over nice, for I can with great propriety apply Dryden's forcible triplet to the excellent harmonist who considers the above transgression as obeying the call of nature:

“ ————— thou

“ Know'st with an equal hand to hold the scale;  
 “ See'st where the reasons pinch, and where they fail;  
 “ And where exceptions o'er the general rule prevail.” }

Another method of accompanying the scale with common chords only:



In the foregoing examples the smallest figure is placed at the bottom and the largest at the top (which is the general method of marking thorough bass); but some composers have been serviceable to young practitioners, by placing the figures according to the position of the chord.

#### EXAMPLE.

(A) There are no figures marked to any of those notes, as it is a general rule to play a common chord to every bass note without a signature.

(B) In the accompaniment of the scale, page 22, to this note, we preferred the octave to a double sixth, and by that means avoided the consecutive fifths which are visible here between the second and third parts; and the preceding discord E leaps a fourth, instead of falling naturally a semitone to its resolution \*\*\*; but as this scale was written by a master of acknowledged abilities, a faithful transcript is given, the objection stated, and a correction attempted for the consideration of the attentive reader.



The stroke which is added to the 4 and 6 in the last bar (although it does no harm) is superfluous; because F and D, placed below B, in the natural key of C, give a sharp fourth and sixth, without any additional mark; but it is absolutely necessary to add a dash to the six in the third bar, because F sharp, in the treble line, is not marked at the cliff, consequently is there an accidental, and all accidental sharps, flats, and naturals, are, or ought to be, signified in thorough bass.

I would strongly recommend the young student to begin his daily exercise by accompanying the scale; for by an attentive practice of this alone, he may invent such a variety of measures, inversions, and arpeggios, that his pleasure every succeeding day will keep gradually rising to astonishment.

Gentlemen who perform upon instruments which are incapable of sounding all the notes of a chord at the same instant, may convert harmony into melody, by a method, which, I hope, will prove as useful as it is novel. In the following, as well as in the succeeding examples, the regulating note, which bears the chord that the melody is drawn from, is figured with the thorough bass signature (A). The

(A) The Reviewer's opinion of this part of the work: "The author begins a new and useful expedient for teaching thorough bass to performers on instruments which are chiefly confined to the melody of a single part, and incapable of playing chords. The figuring precludes for treble instruments, in the ascending and descending scales, is well imagined. It has not, as far as we know, been attempted before. In all books of instructions for the violin and German flute, that we have seen, the rules and precepts are wholly confined to the performance of melody, or a single part, without informing the student whence that melody is derived. The reducing melody to chords is a useful expedient in teaching accompaniment on keyed instruments, for which all treatises on harmony seem written. A violoncello player particularly wants thorough bass in accompanying recitatives; but this never seems to have

intervals are counted upwards from *that* note, and the sounds of each chord are performed one after the other.

### EXAMPLES.

The common chord to C and its derivatives, or inversions, reduced to melody:

Primitive. First Derivative. Second Derivative.

The common chord of A, with a minor third, and its derivatives in a similar manner:

Primitive. First Derivative. Second Derivative.

The chord of the minor seventh to G, accompanied by a major third and perfect fifth, with its three derivatives:

Primitive. First Derivative. Second Derivative. Third Derivative.

The minor seventh to D, with a minor third and perfect fifth:

Primitive. First Derivative. Second Derivative. Third Derivative.

been thought of in teaching that instrument. The harmony of the scales, ascending and descending, given for the violin and flute, will do nearly as well for the violoncello and hautbois.



The chords, which accompany the scale, taken in a melodious manner, for the use of those who do not cultivate keyed instruments:

There are many persons who can sing one part and play another with the violin at one and the same time, and for that useful practice, various accompaniments to the scale, in different measures and keys, will be given in the other parts of this work; but here we will confine ourselves to the key of C.

(A) As we proceed further the signatures of thorough bass will be very much abridged; but it is as necessary, for the young musical student, to see the chord completely figured, as it is for a learner of languages to see Manuscript and Manuscripts written at length, before he is taught that MS. and MSS. are contractions of the same.

(B) A stroke, or dash, added to a figure, raises that figure, in pitch, a minor semitone.

Do re mi fa sol la si do

Do si la sol fa mi re do

Our chords have hitherto been formed with the notes of the scales in the natural keys of C and A, within the compass of an octave, but we shall now soar a degree beyond it, and exhibit that discord called the ninth (A), which in its most simple form is written thus, and in four parts, thus, It is seldom used without preparation, and it must be resolved (B). Correlli prepared the ninth with a


(A) The importance of which is fully proved by an observation which one of the greatest musicians that ever existed, made to a young man, who had taken frequent opportunities to render him little services, in hopes of being recompensed by a few lessons of composition; and was bold enough to ask this admirable master to instruct him how to set parts to some melodies that he had invented; but our voluminous composer's time was so fully, and so nobly employed, that he had only leisure to teach him by advice in these words: "Take Correlli's scores, and study them until you fully comprehend every treatment he has given to the ninth; and then, if you have genius, you may begin to compose."


(B) When the note which makes the discord is in any part of the preceding chord, it is called a discord prepared; and when it ascends or descends a tone or a semitone to the succeeding chord, it is called a discord resolved.

*Critick.*—"In a note at the bottom of this page the author gives an importance to this discord from some high but anonymous authority, to which we cannot subscribe. Nor can we possibly assign any reason for his fixing on the ninth in preference to every other discord, for


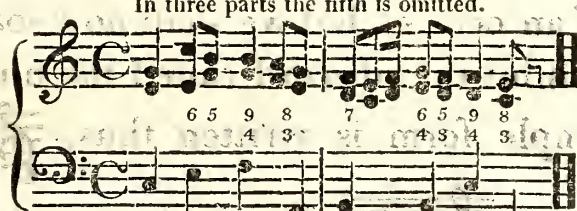


third  or with a fifth  But, when-

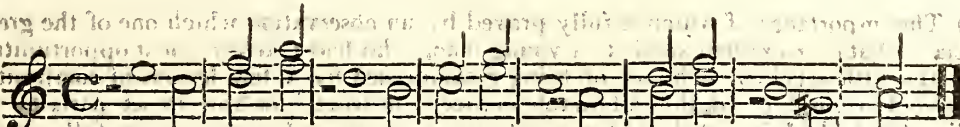
ever any of his pupils prepared it by an eighth, he used to cry out *cattivo*, which is the Italian word for *bad*. 

When a single nine is marked to a composition in four parts, it is accompanied by a third and fifth, 

The ninth is very often accompanied by a fourth and fifth, but then it is marked with a double row of figures,

thus,   In three parts the fifth is omitted.

It is a very easy practice to add ninths to thirds, which move in this manner.



a young composer to study in the works of Correlli. The ninth is neither the most agreeable, the most difficult to treat, nor the most frequently wanted, of all the discords; upon what then can this great man's opinion be erected? It has been said in a book of maxims; that "the opinions of men of great abilities are respectable *before* they have given their reasons for them; but *afterwards* they are upon a level with the opinions of other men: for they will *then* depend upon reasons for support, not upon the authority of the character. The examples given of the treatment of the ninth on the three subsequent pages are very good."



By setting the under notes of the above an octave lower for the bass, we may add the ninths in the middle part.



and by adding two parts above these thirds, we shall have the ninths in the upper part.



#### EXAMPLE.



The following Ariettina supplies us with an example of ninths in the second part.



(A) This skip of a sixth, with both parts in a similar motion, followed by two major thirds and an octave, should rather be avoided than imitated.

The same Ariettina in the minor mode.

*Flute.*



The next examples are terminations of two well known instrumental compositions, in each of which the ninth is elegantly accompanied with a third and fifth.



I have but given a short sketch of the ninth here, as it will be fully exemplified, with its various accompaniments, preparations, and resolutions, in the succeeding rotation of chords, which are so methodically arranged, that diffident composers, and young performers of thorough bass, may compare their exercises with the musical classicks, and turn to the particular chords, which their genius has inspired them to use, as expeditiously as they refer to a dictionary for the authority of a word.

(A) This passage may be useful to those who are ambitious to reach a tenth on the piano-forte.

## PRELIMINARY ADVERTISEMENT

TO THE

*SECOND PART.*

READERS who have more patience than memory, should skim over the first part once more before they proceed to the second, as it is a key to the following harmonical miscellany, which contains extracts from the compositions of those who should have written more, those who should have written less, and those who should not have written at all: the critic will perhaps include me in the latter number; but L'Estrange says, "It is every man's duty to labour in his calling, and not to despond for any miscarriage or disappointment that were not in his power to prevent."

Compositions are frequently overrated and undervalued by prejudice, therefore it appeared to me to be the most liberal plan, to let every musical illustrative example recommend itself by its own intrinsic merit, and not by the name of its author. Beauties are often found in strains which are seldom heard, and many of the most popular compositions are not entirely free from defects; but I should have betrayed a magignant mind, if I had made my selection to exalt a friend, to depress an enemy, or to diminish the happiness of any contented family, by an attempt to injure its supporter in his professional practice.

"Without a name, reprove and warn,  
"Here none are hurt, and all may learn."

That ear, which has been too much cultivated, will be more delighted with the chromatic part of the succeeding pages, than the diatonic; but I hope that no sophistical argument (A), or astonishing musical difficulty, will either confound the understanding, or vitiate the ear of Nature's musician, so as to allure him from captivating simplicity; for I here subjoin a divine composition, as an example, to prove that a few simple notes, properly put together, are capable of expressing the utmost sublimity.

(A) If the passions of the mind be strong, they easily sophisticate the understanding, they make it apt to believe upon every slender warrant, and to imagine infallible truth, where scarce any probable shew appeareth.

HOOVER.



## Grave

o -- Lord we trust a lone in thee, a lone, in thee a lone, a lone in thee, we trust

o -- Lord we trust a lone in thee, a lone in thee, in thee a lone, a lone in thee, we trust

o -- Lord we trust a lone in thee, in thee a lone, a lone in thee, we trust

o Lord we trust a lone in thee, a lone in thee, we trust

in thee O Lord, in thee O Lord, O Lord, we trust a lone in thee. *Ritornell*

in thee O Lord, in thee O Lord, O Lord, we trust a lone in thee.

in thee O Lord, in thee O Lord, O Lord, we trust a lone in thee.

in thee O Lord, in thee O Lord, O Lord, we trust a lone in thee.

6 6 6 6 6 6 4 3 6 6 4 3

## Another Instance of Simplicity, and Sublimity.

Sanc\_tus Sanc\_tus Sanc\_tus Do\_mi\_nus De\_ \_ us Sa\_ \_ ba\_ \_ \_ oth

Sanc\_tus Sanc\_tus Sanc\_tus Do\_mi\_nus De\_ \_ us Sa\_ \_ ba\_ \_ \_ oth

Sanc\_tus Sanc\_tus Sanc\_tus Do\_mi\_nus De\_ \_ us Sa\_ \_ ba\_ \_ \_ oth.

Sanc\_tus Sanc\_tus Sanc\_tus Do\_mi\_nus De\_ \_ us Sa\_ \_ ba\_ \_ \_ oth.

6 4 6 6 7 6 5 4 3 2 1 6 5 4 3 2 1



Flourishing has been censured in every age, for simplicity should never be disguised with meretricious ornament; Yet the Organists in 1600 accompanied Psalmody with the following shakes, beats, and interludes.

St. Davids  
Tune  
given out

St. Davids  
Tune  
with the  
Interludes

The present Organists are more sparing in the application of embellishments; For one of the first Extemporary players gives out the 100<sup>th</sup> Psalm without frittering its melody, while he proves his Scientific knowledge by two ingenious parts below it.



ROMANCE attribué à HENRY IV Roi de France

35

As it is arranged in an excellent Theoretical Work lately published at Paris.

*Pianissimo e legato*

Charmante Ga - bri - el - le per - cé de mille dards quand la gloi - re m'ap -  
 - pelle sous les dra - peaux de Mars cruel - le de - par - ti - e mal heureux  
 jours - que ne suis je sans vi - e ou sans a - - mours

19 20

N. B. The Chromatic semitones are so naturally introduced in the 8<sup>th</sup> 19<sup>th</sup> & 20<sup>th</sup> bars that they paint tenderness to the Eye and sweetly breathe it to the Ear. But such wailings are too often introduced into the compositions of Mirth.

The same Air as it is harmonized in the second Movement of the Characterstick Overture to the expressive French Opera of Henry the fourth.

*Viol.<sup>o</sup> et Obœ.<sup>o</sup> 1.<sup>o</sup>  
 Viol.<sup>o</sup> et Obœ.<sup>o</sup> 2.<sup>o</sup>  
 Corni.  
 Viola 1.<sup>mo</sup>  
 Viola 2.<sup>do</sup>  
 Basso.*

*PP e legato*



## SEMICHORUS.

A strict Fugue for four Voices.

Inserted thus early, to show that the fetters of Art have not prevented the march of simplicity.

Chapel Time

when Law is weak when Law is weak and Justice fails - - - - -

when Law is weak when Law is weak and Justice fails when Law is

when Law is weak when Law when

when Law is weak when Law

and Jus - - - tice Jus - - - tice fails The Po - et

weak and Justice fails and Justice fails The Po - - - et

Law is weak and Jus - - - - - tice fails The Poet holds the sword and Scales holds the

- - - is weak and Justice fails The Po - et holds the sword - - The Po - et holds the

holds the sword the sword and Scales when Law is weak and Jus -

holds the sword and Scales when Law is weak when Law is

sword the sword and Scales when Law is weak and Justice fails when Law is weak and Justice fails

sword and Scales when Law is weak and Justice fails when Law is weak and Jus - tice fails

- - - tice fails when Law is weak and Jus - - - tice fails the Poet holds the sword the sword - and Scales.

weak is weak the Poet holds the sword and Scales the Po - et holds the sword the sword - and Scales.

when Law is weak and Justice fails the Po - et holds the sword the sword - and Scales.

when Law is weak and Justice fails the Po - et holds the sword the sword - and Scales.

AN

# INTRODUCTION TO HARMONY.

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## PART THE SECOND.

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“ Now shall the keys their bold mutations ring,  
“ And bards immortal sweet chromatics sing.”

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A SCALE of intervals which will occur in the succeeding pages.



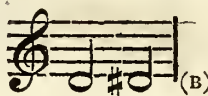
The last bass note of every regular composition is called the key-note, which, in full harmony, ought to be accompanied with its common chord. If the third be major, it is called a sharp key, and a flat key when the third is minor. The composer may pass through several subordinate keys in the course of a long movement; but he must be careful to make such mutations as will admit of a natural return to the principal key.

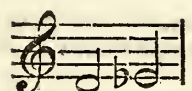
Those notes which are marked with asterisks, are chosen by the best composers for principal keys; and harmonists who have courage and skill to attack and conquer difficulties, frequently introduce the others in their modulations.

N. B. As three Correctors have enabled me to improve the Second Part, they are, to avoid a tedious repetition, distinguished by A, B, and C. “To make corrections upon the searcher’s reports, I considered whether any credit at all were to be given to their distinguishments.”

B. The scale of intervals at the beginning of this part, will be very useful to a young musical student; and perhaps, if the synonymous sounds on keyed instruments had been linked together by a semicircle or ligature, the identity would have been still more manifest.



We observed, in page 2, that it would perplex the beginner to explain the difference between a major and a minor semitone *there*(A), but it is absolutely necessary to acquaint the improving and persevering student with it *here*, lest he should, for want of such information, write D sharp for E flat, and, *vice versa*, E flat for D sharp, a mistake that is often made, and probably originates from both notes being sounded with the same key\*; but D sharp is only a minor semitone, whereas E flat is a major semitone above D natural: Example,  (B)

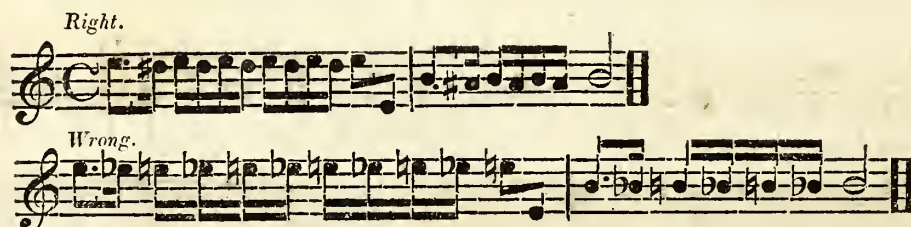
 and upon instruments that are capable of a perfect intonation, the difference between them is very distinguishable, which proves the necessity for the composer (as well as transposer) to be correct in this part of musical orthography(c).

(A) An advocate for correctness is of opinion, that it is a solecism to call any interval a major or minor semitone; but *custom* has so long sanctioned it, that *prejudice* would not be easily prevailed upon to substitute a better name; therefore I have not yielded to the entreaties of my friend, who asserts that we may with equal propriety call a dotted semiquaver a major semiquaver.

\* Key in this place is a term for those small pieces of ivory, ebony, or box, in organs, harpsichords, and piano-fortes, which performers strike with their fingers.

(B) This example will serve as a model to regulate F sharp, G flat, G sharp, A flat, C sharp, D flat, A sharp, B flat, and all other major and minor semitones.

(c) I have heard it with more passion than reason asserted, that none but overwise critics contended for these nice distinctions, and by a person who gave the harsh title of ignorant blockhead to one of his correspondents for writing *deference* for *difference*; but as he is an improving infant in the musical art, and endeavouring to become a logician, I doubt not but cool reflection and ripened judgment will teach him that it is not shameful (but meritorious) to renounce an error, and that he will hereafter condemn the wrong way of writing the following passage, as much as he does the false spelling alluded to.



yet, as we before observed, these notes are played with the same keys on the piano-forte.

B. Perhaps the tyro would understand this simple rule: the *same* note made accidentally flat, sharp, or natural, is a *minor* semitone; when the note changes place from a line to a space, or space to a line, it is a *major* semitone. In the next page, the subject of intervals is further pursued in a very clear and useful manner.



The following Table of the most common Intervals, may probably be of service to prove distances. The unison is no Interval, yet it is figured thus 1 and called one.

39

First Staff. Major 2<sup>d</sup>. Major 3<sup>d</sup>. Perfect 4<sup>th</sup>. Perfect 5<sup>th</sup>. Major 6<sup>th</sup>. Major 7<sup>th</sup>. Perfect Octave.

Second Staff. Neither the minor 2<sup>d</sup>. minor 3<sup>d</sup>. Extreme sharp 4<sup>th</sup>. Imperfect 5<sup>th</sup>. minor 6<sup>th</sup>. minor 7<sup>th</sup>. nor diminishd 7<sup>th</sup>. can be expressed without an accident when C is the lowest of the Notes.

Inversions of the intervals on the first Staff. minor 7<sup>th</sup>. minor 6<sup>th</sup>. perfect 5<sup>th</sup>. perfect 4<sup>th</sup>. Minor 3<sup>d</sup>. Minor 2<sup>d</sup>. Perfect unison.

Inversions of those on the second. major 7<sup>th</sup>. major 6<sup>th</sup>. imperfect 5<sup>th</sup>. Extreme sharp 4<sup>th</sup>. Major 3<sup>d</sup>. Major 2<sup>d</sup>. Extreme sharp 2<sup>d</sup>.

It is worthy of remark that by Inversion all major Intervals are changed into minor minor to major and extreme sharp to extreme flat but perfect Intervals are also perfect in their Inversions.

As I would studiously refrain, what might overcharge the memory of the young Student, viz. the bringing under his Eye, (too early) the terrific Intervals; I have reserved them for the Page preceeding those Compositions, in which they bear a conspicuous part.

In order to facilitate the study of chords, and Cadences, and render the practice as pleasant as possible, to Performers, each chord in the Repertory, is interwoven in a short musical Phrase, which terminates, by a modern, or ancient Cadence; and as the fourth, accompanied with a fifth, so often occurs, in the latter, a partial exhibition of it, will be more serviceable to the tyro, here, than hereafter, particularly as the Rules, for the treatment of it in Cadences, are so concise, so simple, and so general; These Rules are, that the perfect 4<sup>th</sup> (which is the discord,) must be prepared and resolved, The fifth is also perfect, and generally remains stationary, untill the resolution takes place, immediately after which, the key note, (with its common chord) succeeds.

N<sup>o</sup> VI (B) (C) Adagio N<sup>o</sup> VIII

Notwithstanding the simplicity of this chord, (the three following instances are sufficient to shew that) inattentive Composers, may be led into error, when the bass rises, or falls a second.

(B) Both at, and after the resolution of the fourth the octave falls so naturally to the seventh, and the seventh afterwards to the third, of the key, (major or minor) that Performers cannot refrain ending a strain in this graceful manner, even when they have no such direction from the thorough bass signature. See N<sup>o</sup> VI and N<sup>o</sup> VIII.

(C) Many excellent Anthems, Motets, Madrigals, and Glee's, in the minor mode, end with a major third, therefore of such Compositions, the beginning ascertains the key, (which is an exception to the general rule) An elegant musical Historian, remarks, that this peculiarity, originated in Picardy.

\* \* \* At (D) the first and third parts move by fifths; at E there are both fifths and eighths; at F the second part, and bass, move by octaves. It is also erroneously figured, as the first 6 should have had a 3 and a 4 underneath it thus  $\frac{6}{3\ 4}$  Yet this example is the best of the errors, "but bad is the best."

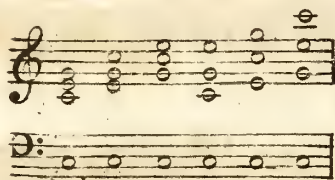


That the portions of this work may be as equally divided as practicable, I will here resume my efforts to convey musical knowledge, to the Amateurs of the violin, and Violoncello, so highly approved of by Critic B.

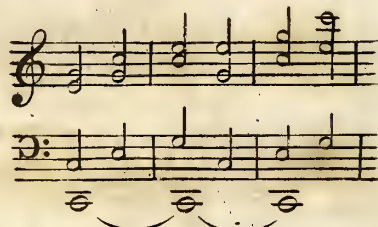
A decent boldness ever meets with Friends,  
Succeeds, and ev'n a Stranger recommends,

In the first part of this work, the Exemplifications of the common chord, were confin'd to three Positions, but the following embrace six.

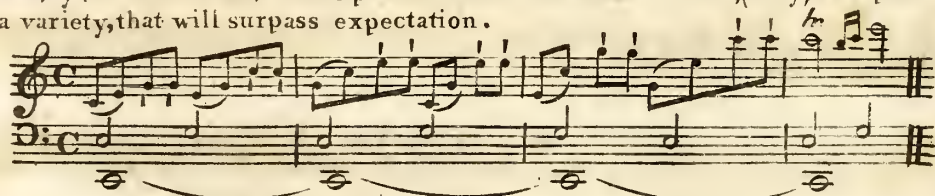
Proof



The Keys of a Piano Forte, which sound the three last Positions, cannot be reach'd by one Performer, so as to strike every part of the Chord at the same instant, nor can the notes be sustain'd on a Violin and Violoncello, without their being so arranged, that both Violists, may be enabled to play what they are taught to call Double stops.



Instead of sounding all the parts of a chord together, they may be taken one after the other, by which method, the six positions of the common chord, (only) will produce a variety, that will surpass expectation.



The following is the most agreeable Discord, called the Minor seventh, accompanied by a major 3<sup>d</sup> and perfect 5<sup>th</sup> arranged for the Violin and Violoncello, to which are subjoin'd its three Inversions.

Chord of the minor 7<sup>th</sup> to G in three positions. Chord of the fifth and sixth to B Chord of the the third and fourth to D Chord of the 2<sup>d</sup> to F.

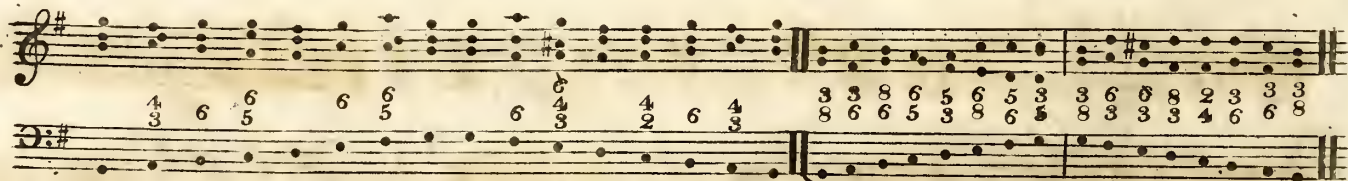
violino.

violoncello.

The discord in every bar of the above Examples is the minim F, and its descent of a Semitone to the Crotchet E, is called its resolution; The figures  $\frac{5}{3}$  placed under the 7 the 3 under the  $\frac{6}{5}$  and the  $\frac{6}{4}$  above the 2 are redundancies (but harmless)

That useful progression which is now ununiversally term'd "the Rule of the Octave" has already been given in the Major mode of C; But as it should be studied, and practised in various Keys, and in different Positions, the following notation of it is in G major; which last term, is a fashionable Elipsis, as the hearer supplies "the Key of G, with its third major." The old sacred Composers, headed their Services, with the name of the Key, and its mode was express'd by greater, or by lesser, third.

Sometimes a difficulty arises, during the reduction of four Parts to Three; In consequence of which, I have here exhibit'd the Rule of the Octave, both as a Quartetto, and as a Trio, and figured the bass of the latter, with the names of the distances, instead of the thorough bass signature of the former.



The lowest notes in the next Example, are figur'd exactly in the same manner as those in the above, consequently the chords are the same but differently arranged for the

Different Positions in three parts.

violin.

&

Violoncello.

I have so often heard an ascent of thirds accurately tun'd, by the proper fingering, and shifting of a Violist, that they have been preferred to wider distances, for the ascending part of this last scale: The two parts for one Violin, may be played with equal intonation, by a Performer who does not attempt difficulties, as no shifting positions are required, and the open strings will tune the pitch of their finger'd companions.

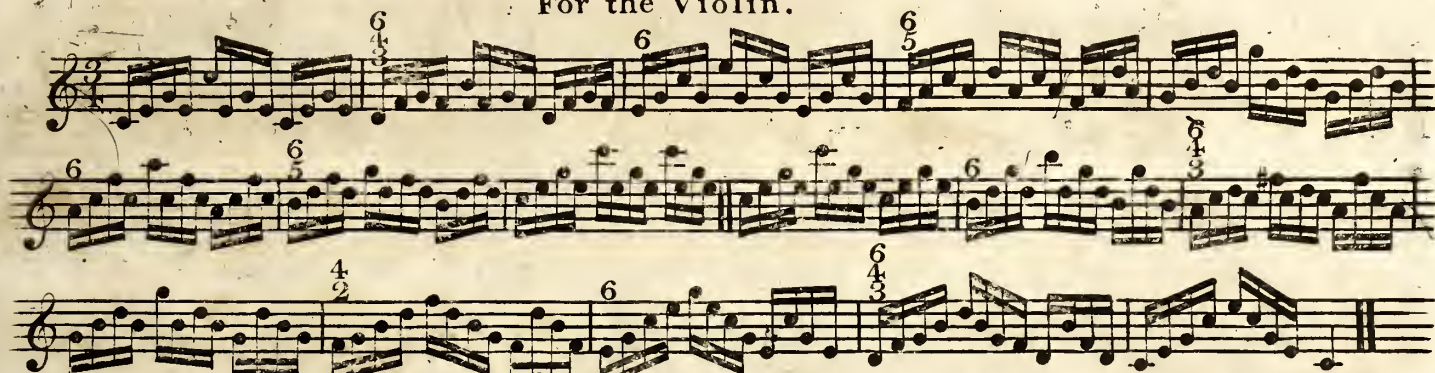
Here it may be necessary to remind the Reader, that the 10<sup>th</sup> as well as the Octave to the 10<sup>th</sup> are replicates of the 3<sup>d</sup>.



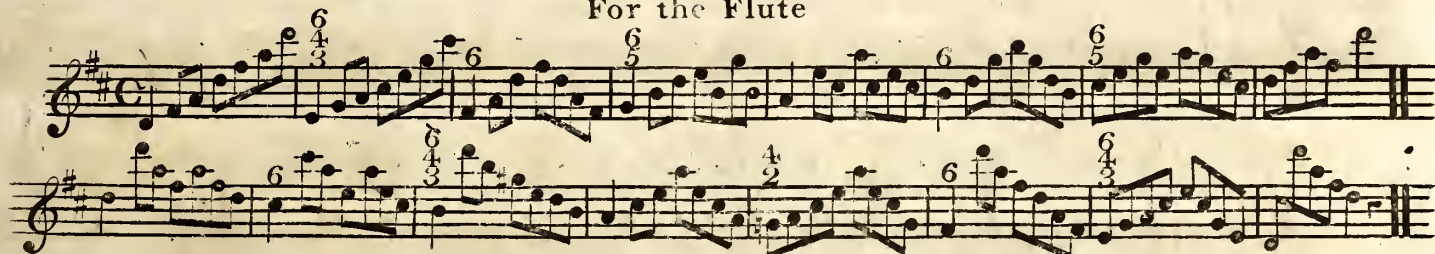
# Passages for different Instruments drawn from the Harmony of the Scale. 41

Every Bar in the following Examples begins with that note which forms the progression of the Scale; and the other notes in the said bar, are all sounds of the Chord which is denoted by the figures.

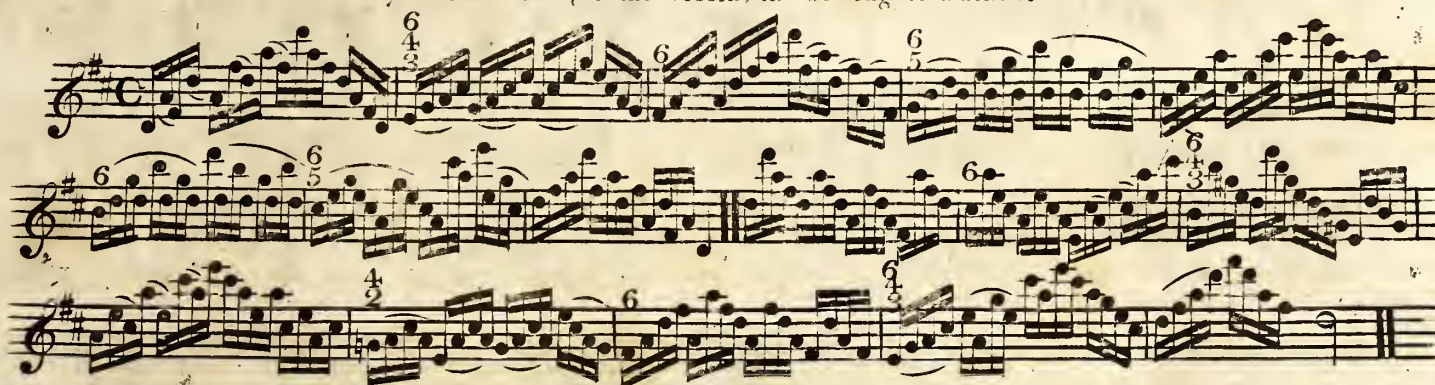
## For the Violin.



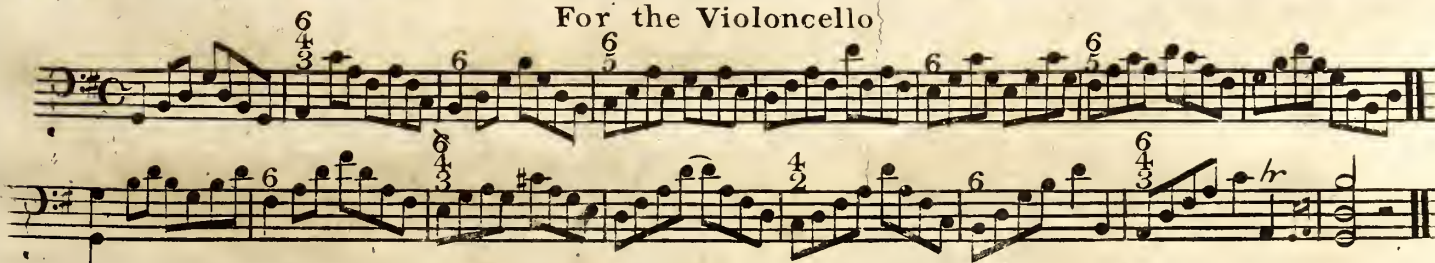
## For the Flute



A more extensive example for the same Instrument, but as it may be executed upon the Violin, the bowing is marked.

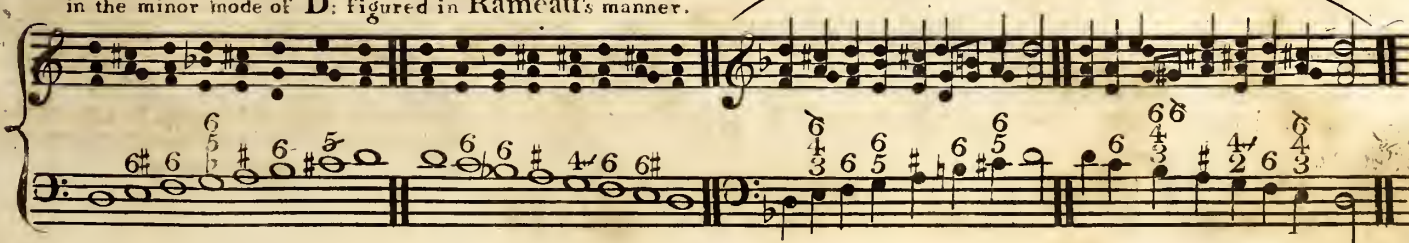


## For the Violoncello



The Accompaniment of the ascending and descending Scale in the minor mode of D: figured in Rameau's manner.

a more modern method.





A Table of Common Chords, with Major Thirds,  
and their derivatives; in three positions.

They are also  
called perfect  
\*Accords to the

first Bass;

chords of the sixth  
to the 2<sup>d</sup> Bass;

and accords of the  
6<sup>th</sup> & 4<sup>th</sup> to the  
last Bass.

It is likewise customary to call the first a Fundamental Bass, and the other two, supposed Bases.

The same, with Minor Thirds.

This Table likewise exhibits the number of Sharps and Flats that are placed immediately  
after the Cleff in every Key. \* Chord is the english term, and Accord the foreign.



The Common Chords and their derivatives placed in the same Bar, Their relatives 43  
in every succeeding bar, with their derivatives also in such a natural progression that  
young Performers may both receive information and amusement by a daily practice of this Table.

all major and minor Keys which have the same number of sharps or flats marked at the Cliff are  
called relatives and their Common Chords only differ in the 3<sup>ds</sup> To avoid crowding this  
Table with explanatory words, the letter P signifies principal key, and the following R. its relative..

The first system of the table shows two staves. The top staff contains two measures, each with a whole note chord. The bottom staff contains two measures, each with a whole note chord. The first measure of the first system is labeled 'P. 6 4' and 'ma.' (major). The second measure is labeled 'R. 6 4' and 'mi.' (minor). The third measure is labeled 'P. 6 4' and 'ma.' (major). The fourth measure is labeled 'R. 6 4' and 'mi.' (minor).

The second and third chords, are derived from the first or last in each bar.

The second system of the table shows two staves. The top staff contains two measures, each with a whole note chord. The bottom staff contains two measures, each with a whole note chord. The first measure of the second system is labeled 'P. 6 4' and 'ma.' (major). The second measure is labeled 'R. 6 4' and 'mi.' (minor). The third measure is labeled 'P. 6 4' and 'ma.' (major). The fourth measure is labeled 'R. 6 4' and 'mi.' (minor).

ma. denotes the common chord with a major 3<sup>d</sup>. and mi. ditto with a minor third.

The third system of the table shows two staves. The top staff contains two measures, each with a whole note chord. The bottom staff contains two measures, each with a whole note chord. The first measure of the third system is labeled 'P. 6 4' and 'ma.' (major). The second measure is labeled 'R. 6 4' and 'mi.' (minor). The third measure is labeled 'P. 6 4' and 'ma.' (major). The fourth measure is labeled 'R. 6 4' and 'mi.' (minor).

The fourth system of the table shows two staves. The top staff contains two measures, each with a whole note chord. The bottom staff contains two measures, each with a whole note chord. The first measure of the fourth system is labeled 'P. 6 4' and 'ma.' (major). The second measure is labeled 'R. 6 4' and 'mi.' (minor). The third measure is labeled 'P. 6 4' and 'ma.' (major). The fourth measure is labeled 'R. 6 4' and 'mi.' (minor).

The fifth system of the table shows two staves. The top staff contains two measures, each with a whole note chord. The bottom staff contains two measures, each with a whole note chord. The first measure of the fifth system is labeled 'P. 6 4' and 'ma.' (major). The second measure is labeled 'R. 6 4' and 'mi.' (minor). The third measure is labeled 'P. 6 4' and 'ma.' (major). The fourth measure is labeled 'R. 6 4' and 'mi.' (minor).

The sixth system of the table shows two staves. The top staff contains two measures, each with a whole note chord. The bottom staff contains two measures, each with a whole note chord. The first measure of the sixth system is labeled 'P. 6 4' and 'ma.' (major). The second measure is labeled 'R. 6 4' and 'mi.' (minor). The third measure is labeled 'P. 6 4' and 'ma.' (major). The fourth measure is labeled 'R. 6 4' and 'mi.' (minor).

The seventh system of the table shows two staves. The top staff contains two measures, each with a whole note chord. The bottom staff contains two measures, each with a whole note chord. The first measure of the seventh system is labeled 'P. 6 4' and 'ma.' (major). The second measure is labeled 'R. 6 4' and 'mi.' (minor). The third measure is labeled 'P. 6 4' and 'ma.' (major). The fourth measure is labeled 'R. 6 4' and 'mi.' (minor). The system ends with '&c.'

When this progression is performed upon Instruments which are incapable of sustaining the Chords in the  
treble line till the four Bass notes are played the Chord ought to be repeated to each Bass note thus









Common Chords to Bass Notes  
which fall a fifth, and rise a fourth alternately.

N.B. The progression is regular from either end.

It is customary to write simple chords with dots, instead of semibreves or minims.

Ditto to Bass Notes which rise a fifth, and fall a fourth.

A progression of minor 7<sup>th</sup>s Accompanied by  $\frac{6}{8}$  and  $\frac{3}{8}$  alternately: The highest notes of which form a regular Descent of major & minor semitones except where the word Enharmonic is placed. The minor 7<sup>th</sup> is at the top and bottom of the chord alternately.

The changes are disagreeable, where the chords that succeed each other do not contain some sound which is common to both.

Enharmonic

Another Chromatic descent both by the Treble and Bass in which the first note of every bar is accompanied with the extreme sharp fourth and succeeded by the Chord of the imperfect fifth.

Without the small appoggiaturas the highest note of the sharp fourth and the lowest of the false fifth would fall (contrary to the general rule) and render the progression extremely harsh.

more than chromatic

A Table to shew those who practise the Violin, Flute &c. &c. the relative Major and Minor common chords to a regular succession of Keys.

major

minor

Performers are cautioned not to play the second line of this Table for a Bass to the first, as the effect would be

unpleasant: The major and minor relatives are merely placed in this order to shew that they have the same number

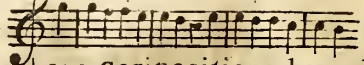
of sharps and flats marked at the cliff, and that the chords to their Key notes contain two sounds which are common to both



47

[illegible]



The following great variety of Modulations, Discords with their preparations and resolutions, Imitations of Fugues by different Counterpoints, all constrain'd to harmonize with these few notes  were engraved from the original manuscript Exercise of an ingenious Foreigner whose Compositions have been repeatedly heard with delight and followed by a clamorous Encore in the British Theatres: He told me that when his task-master gave him this trite portion of melody, He called it his WILL, and desired him to see that performed which was directed in its Codicil; and while he was retiring from the Conservatoria observed that the trifle he had left him might, by careful and artful management, be quadrupled: This figurative codicil consisted entirely of the Masters Instructions to his favorite DISCIPLE how to make the most of his Theme.

"1. Place the subject in the first treble upon a pedal bass, or organ point, and let the other two parts move in notes of equal length, terminating the phrase with the common chords of G (with a major 3<sup>d</sup>) and E (with a minor 3<sup>d</sup>) alternately but not with a perfect cadence. 2. Vary the inner parts and let the bass move by crotchets or quavers. 3. Introduce minims in the parts under the subject. 4. Give the subject to the second treble. 5. When you have a favourable opportunity introduce Syncopation. 6. Give the subject to the Tenor. 7. Let your transitions sometimes announce unexpected keys. 8. Relieve the monotony with semitonic passages. 9. Give the bass a little spirit 10 and afterwards move with chromatic semitones. 11. Close imitations have a good effect. 12. Let part of the accompaniment occasionally rest, that you may be enabled to write a Duet, or a Trio as well as a Quartetto. 13. Introduce various points and let some of them move in Canon. 14. Give the subject to the bass then proceed by degrees with different Counterpoints to the 8<sup>th</sup> to the 10<sup>th</sup> and conclude with one to the 12<sup>th</sup>."

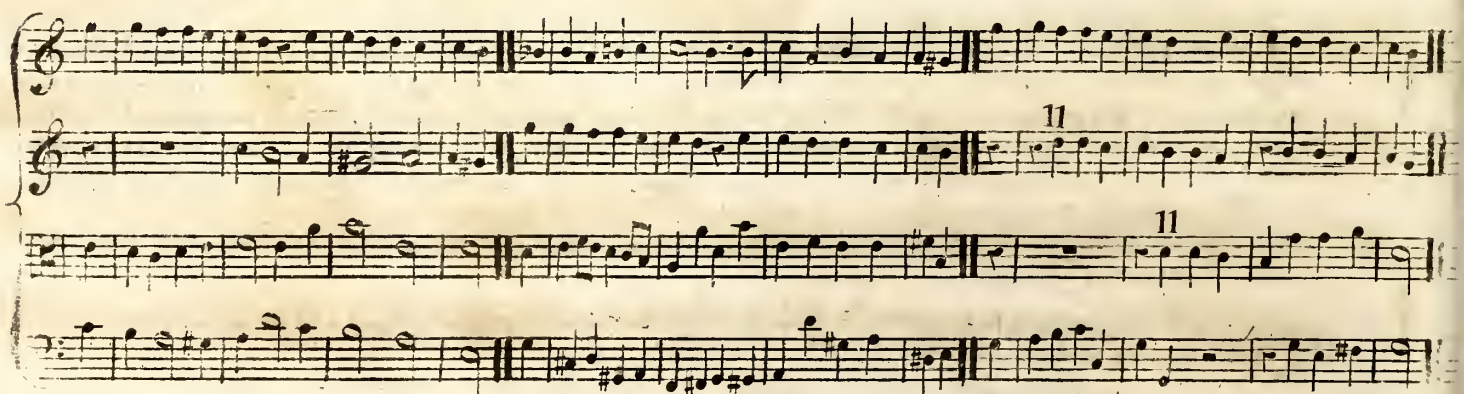
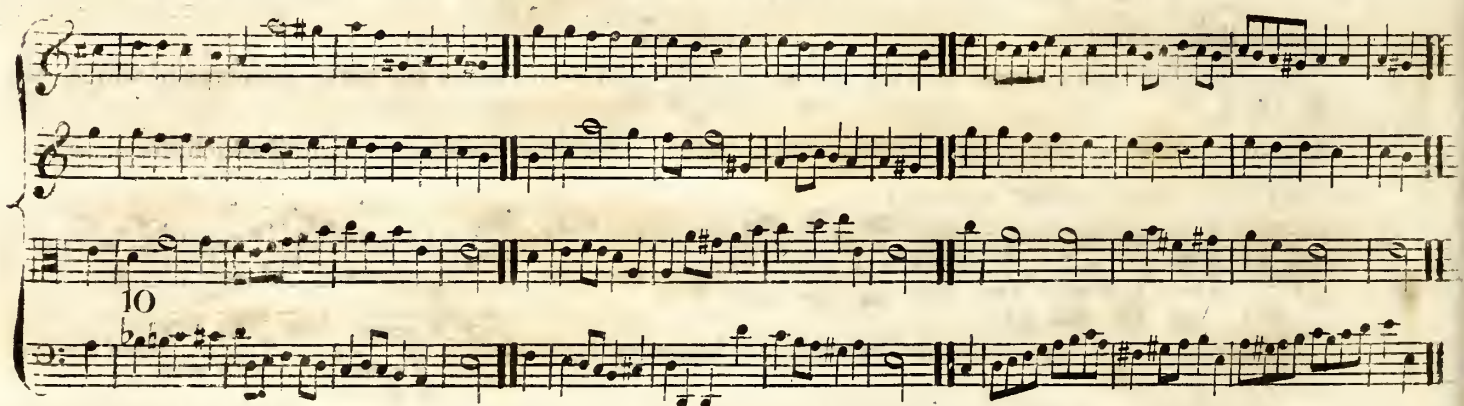
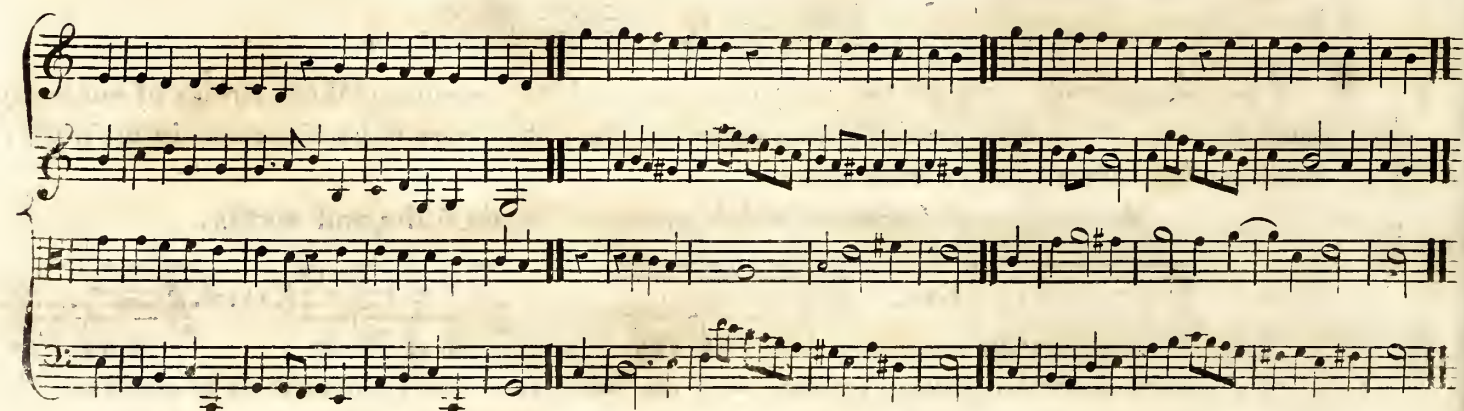
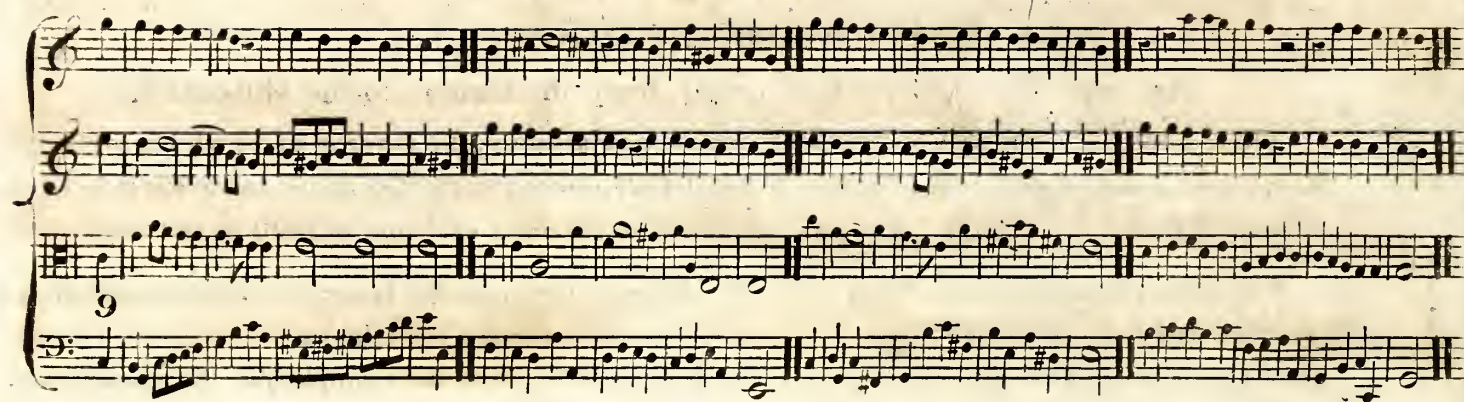




The musical score consists of six systems, each with three staves. The notation is handwritten and includes various musical symbols such as notes, rests, bar lines, and fingerings (5, 6, 7, 8). A star symbol is placed above a note in the fifth system.

\* It appears that the Pupil could neither satisfy himself nor his master here.





Three more pages of this Exercise are inserted in the Appendix.



# REPERTORY

## OF CHORDS and CADENCES,

51

Arranged in Arithmetical order, from the Unison to the Thirteenth.

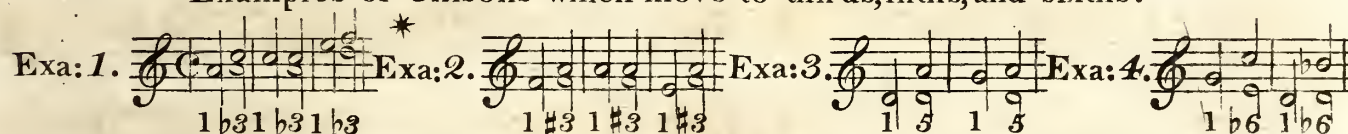
I have lately met with an excellent little treatise on Harmony, the reading of which has given me both pleasure and information; the title is dated 1731, consequently it contains many exploded doctrines, but it likewise contains principles which will be the basis of theory in 1800 or any other century.

The author's biographers inform us that he became a pedant in the latter part of his life, and only valued the abstruse part of the Science; but, in the abovementioned work, he has condescended to explain his theory in such plain terms, that I have preferred his rules and examples, for the management of the Unison to my own.

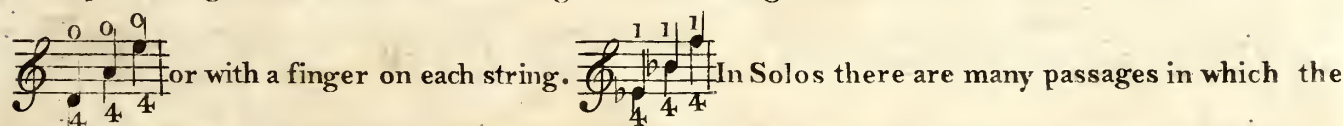


Unison is a musical term for, two or divers, voices and instruments, or those strings of one instrument that sound the same note in such a perfect manner that there is no difference in the pitch: its thorough bass signature is an unit.

Examples of Unisons which move to thirds, fifths, and sixths.



The easiest method of playing Unisons with the Violin, Tenor, or Violoncello, is to sound one with the open string and the other with a finger on the string which is tuned a fifth below it.



In Solos there are many passages in which the Unisons are performed one after the other (but still upon two strings) to signify which the notes are written in the following manner:



Sometimes they are written thus, with the fingering marked but Unisons are so often mixed with other Chords in the repertory, that more examples would prove redundances.

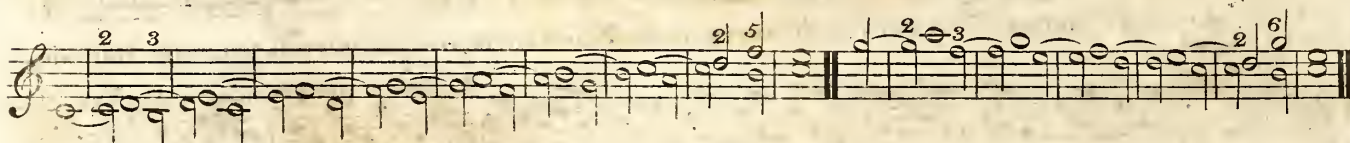
\* When both parts move, it is better to go from the Unison to the Third Minor, than to go to the Major. 1. To the Minor we may go either by oblique or contrary motion; but to the Major we must go by oblique or by similar motion; the first is best. 2. We must avoid a Fifth after an Unison by similar motion; it is good in oblique motion; and it is allowed in contrary motion, one part moving a single degree. 3. From the Unison we may go to the Sixth Minor by contrary motion. 4. It is not very good by the other motions, because of the large leap. But it is forbid to go from the Unison to the Sixth Major.

We must avoid an Octave after an Unison except by oblique motion. For this, as in two Unisons, or two Octaves, is but as the division of a large note into smaller.

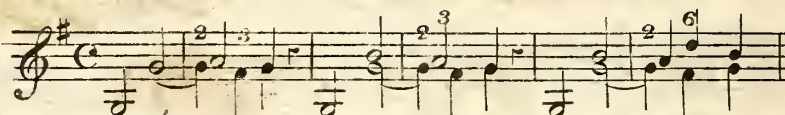
(A) These Unisons lose much of their intended effect, if they are reiterated upon one string, as in Overtures, Orchestra accompaniments, &c. &c.



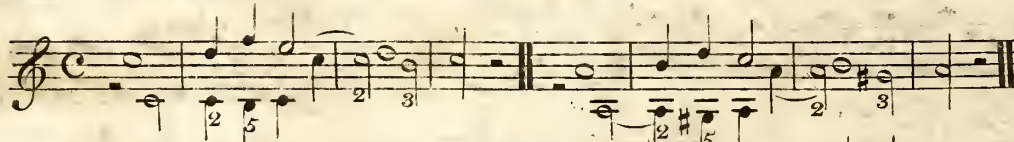
Any two notes sounded together, which are a Tone or Major Semitone distant from each other in acuteness and gravity, produce that discord called a Second; the lowest note is the discord, and may be prepared in any Concord, and resolved in any but the eighth, consequently it must fall to  $\frac{y}{y}$  resolution.



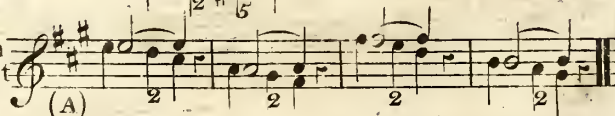
For one Violin



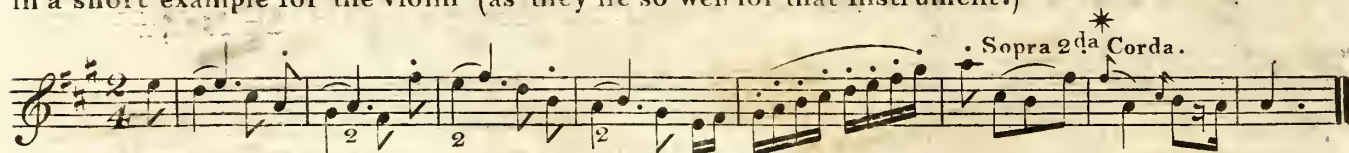
For two Violins



When this discord is introduced without preparation on the unaccented part of the bar, it is then called a Transient Second



And if you remove these Transient Seconds to the accented part of the bar, the change of place gets a change of title, for in that situation they are denominated Appogiaturas; (B) perhaps this distinction will be more clearly demonstrated by treating the above Transient Seconds as Appogiaturas in a short example for the Violin (as they lie so well for that Instrument.)



(A) In Common Time, where there are two equal parts, or notes, in a bar, the first is accented, and the second is unaccented; and when there are four parts, or notes, in a bar, the first and the third are accented, and the second and fourth are unaccented.

In Triple Time, where there are three parts, or notes, in a bar, the first only of the three is accented, and the other two are unaccented. Some authors would have the third to be also accented; but then, how can they prepare on an unaccented part a discord that is to be struck upon the accented part of the following bar.

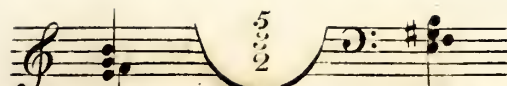
Although every book of instructions contains this article, and in nearly the same words, many expressive modern compositions have not been measured by this Square and Rule.

(B) Appogiaturas are usually written in small characters, as may be seen further on, where they are more particularly explained.

\* Sopra 2<sup>da</sup> Corda, means, that the passage is to be executed upon the second string.

Cricket B. From Page 48 to 55 we have here excellent lessons of Thorough bass for the Violin, we could only wish, at the top of Page 53 that the word *retards* were changed to *sustains* or *continues*. The bass is a bound Appogiatura. Gracing the bass when it is the foundation of the harmony becomes jargon, but that is not the case here. At the top of Page 53 a Sharp is wanting; and at the bottom, the notation of the Transient Shake is inaccurate. In rapid movements, there is not time for four notes: the first should be suppressed, and the Shake begin upon the note itself.

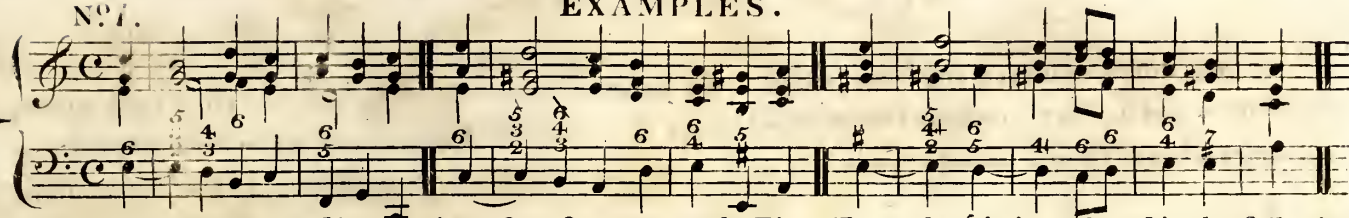




This Chord consists of four real parts, and retards the  $\frac{6}{4}$  or the  $\frac{6}{5}$ .

N<sup>o</sup> 1.

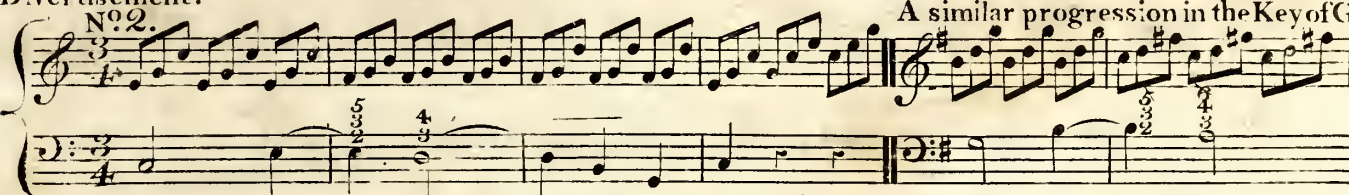
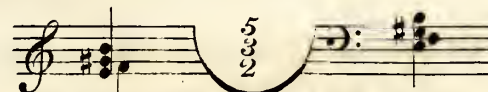
## EXAMPLES.



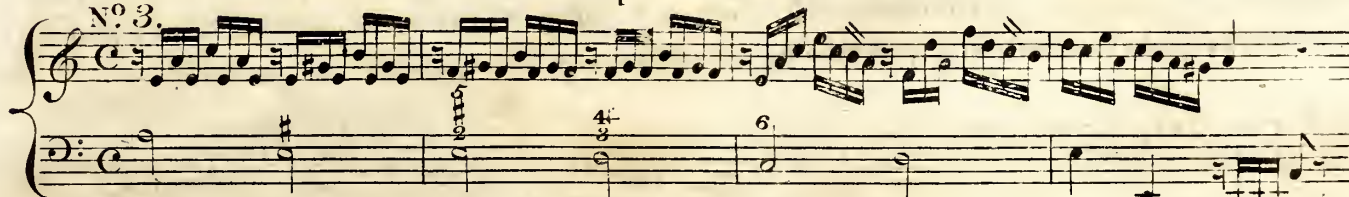
For the amusement and instruction of performers on the Piano Forte, the  $\frac{5}{2}$  is introduced in the following Divertissement.

N<sup>o</sup> 2.

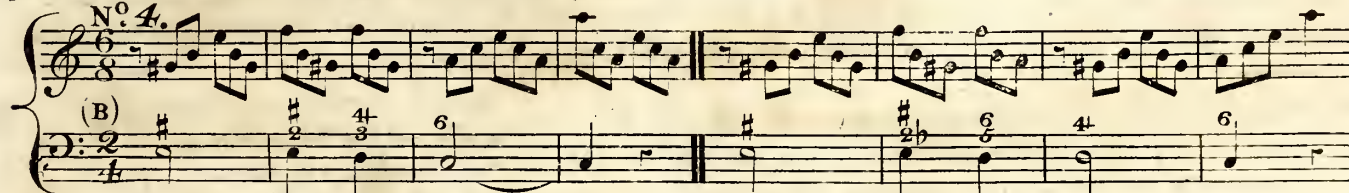
A similar progression in the Key of G.

Led back to C by F $\sharp$  in the bass.

When the Third is sharp it indicates the Minor Mode.

N<sup>o</sup> 3.

Example of Six Quavers, played with a Minum or Two Crotchets; in which our Chord is  $\frac{5}{2}$  twice prepared in the same manner, but differently resolved.

N<sup>o</sup> 4.

N<sup>o</sup> 5. Tempo di Ballo. A short strain for the Oboe, the third bar of which is extracted from  $\frac{5}{2}$ .



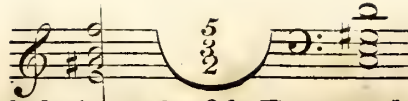
(A) This character denotes a passing Shake, therefore the B and C to which it is affixed, (in the third bar of N<sup>o</sup> 3.) are to be performed thus. -----



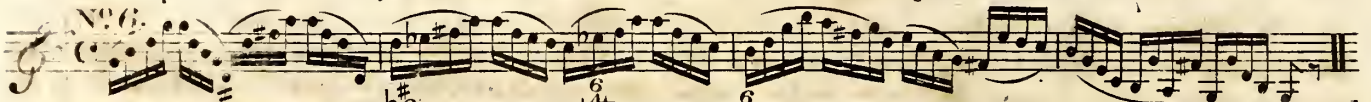
(B) As young practitioners may be a little surprised and perplexed on seeing two different manners of marking the Time of the fourth Example. It may not be improper to observe that  $\frac{2}{4}$  denotes Simple and  $\frac{6}{8}$  the Compound Common Time, which are frequently played together.

(C) Tempo di Ballo are Italian words which assist the figures  $\frac{3}{4}$  in marking the Time of a dancing Minuet.

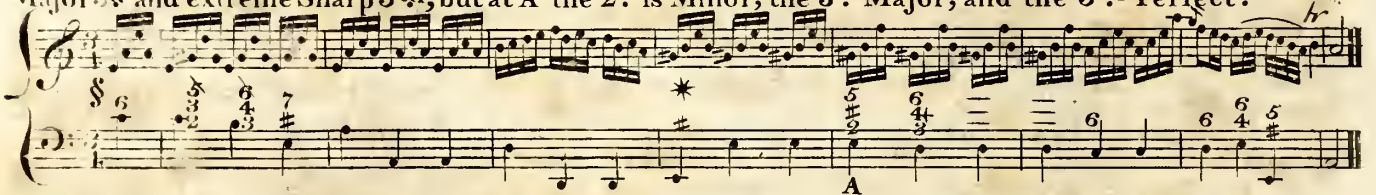




An Example for the Violin, in which the intervals of the Flat second, Major 3<sup>d</sup> and Perfect 5<sup>th</sup> are in the 2<sup>d</sup> bar.



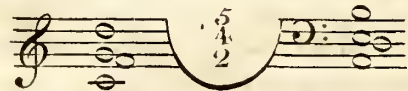
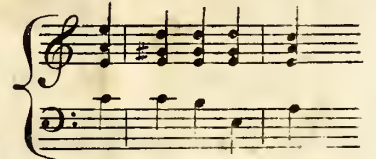
Another for Keyed Instruments. The second  $\flat^3$  bass note in the next Example is accompanied by a Major 2<sup>d</sup>, Major 3<sup>d</sup> and extreme Sharp 5<sup>th</sup>; but at A the 2<sup>d</sup> is Minor, the 3<sup>d</sup> Major, and the 5<sup>th</sup> Perfect.



\* Although it has been observed that a single 5 or an 8 denotes a Common Chord, neither of them would be a sufficient Signature to direct the Thorough Bass player at the asterisms; because the Sharp Third is an accidental, that is a Sharp which is not placed at the Cliff, yet either the 5 or the 8, or both, might be placed above the sharp thus  $\begin{matrix} 5 & 8 & 8 \\ \# & \# & \# \end{matrix}$ ; but the abridgement is preferable.

§ When the notes of a Chord are taken one after the other (as in the above Examples) they are called Arpeggios, which Arpeggios may be reduced to the dry Chords of Thorough Bass by striking them together.

thus:

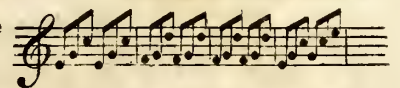


Either the Fifth or the Fourth must be prepared, and it becomes the Chord of the Fifth and Sixth at the resolution of the Second by the bass.

This Chord may be drawn into passages for different Instruments in the following manner. For the Piano Forte.

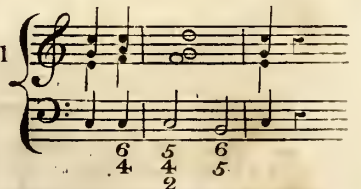


(A) The notes of each Chord may be inverted into various divisions and Genius will be the best director how to make the arrangement. The first four bars in the treble of the Example for the Piano Forte would imitate the bass to the remainder better thus



(B) When a passage requires the first finger to be removed to the second fingers original place, it is said to be in the second position.

\* The Fourth is not prepared in any of the above Examples, but these few notes will serve as a model.







This Chord consists of four real parts, three of which form a Common Chord above the bass, and as it occurs much oftner in both natural and artificial compositions than any of the preceding Chords, we will exhibit several specimens of it, and begin with the Major Second, Sharp 4<sup>th</sup>, and Major 6<sup>th</sup>. it being the easiest to reduce to practice, as it may be used with or without preparation; but the bass being the discord, must resolve by descending to the next degree; the Sharp Fourth generally ascends, but sometimes it remains stationary.

N<sup>o</sup>. 1. *Exam.* *§ Con Spirito ma non troppo Presto*

The Major Second, Perfect Fourth, and Major Sixth.

The Fourth in this Chord may either ascend, descend, or remain in the same degree, but the bass must always descend.

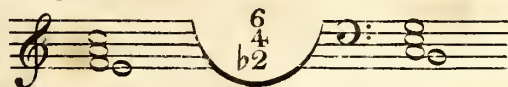
N<sup>o</sup>. 2. *Maestoso*

\*. When a Dot is placed after a Quaver Rest, it is a substitute for a Semiquaver Rest; when a double Dot stands after a Crotchet, that Crotchet is to be sustained the length of three Quavers and a Semiquaver. See \*\*

(A) This is part of a strain wherein a great Man has introduced a discord in the latter part of the bar, and resolved it on the accented part of the next; but at (B) the treatment of the same discord is conformable to the old rule.

Observe that the Common Chord which stands above the bass note figured  $\frac{6}{2}$ , in N<sup>o</sup>. 1. has a Major 3<sup>d</sup>. but in N<sup>o</sup>. 2. the 3<sup>d</sup> is Minor.

§ With Spirit, but not too quick.



The Minor Second, Perfect Fourth, and Minor Sixth, are produced by adding a Minor Semitone below any Common Chord with a Major Third, which Chord may be inverted, prepared, and resolved in the

following manner.

This discord, when properly introduced, seems to be in unison with the passion of Sorrow; for it renders the following strain so uncommonly pathetic, that foreigners need not a translation of words, to inform them that the notes are the tones of a broken heart, and that the Composer must have written them with his tears.

Violins  
Viola  
LARGO

(A) I have heard it related, that when Handel's servant used to bring him his Chocolate in a morning, he often stood, with silent astonishment (until it was cold) to see his master's tears mixing with the ink, as he penned his divine notes; which are surely as much the picture of a Sublime Mind as Milton's words.







For the Piano Forte or Harp.

6  
4  
2

To lengthen this strain play the 2<sup>d</sup> time 57  
instead of these three bars.

First system of musical notation for Piano Forte or Harp. It consists of two staves. The upper staff is in treble clef with a C-clef, and the lower staff is in bass clef with a C-clef. The music is in common time (C). The first staff contains a series of eighth and sixteenth notes, mostly ascending. The second staff contains a series of eighth and sixteenth notes, mostly descending. There are several fingerings indicated by numbers 1-7 below the notes.

Fragments of Harmony.

Second system of musical notation for Piano Forte or Harp. It consists of two staves. The upper staff is in treble clef with a C-clef, and the lower staff is in bass clef with a C-clef. The music is in common time (C). The first staff contains a series of eighth and sixteenth notes, mostly ascending. The second staff contains a series of eighth and sixteenth notes, mostly descending. There are several fingerings indicated by numbers 1-7 below the notes. The tempo marking "Largo" is written below the first staff, and "piu Allegro" is written below the second staff.

For Key'd Instruments, or the Harp.

Third system of musical notation for Key'd Instruments or the Harp. It consists of two staves. The upper staff is in treble clef with a C-clef, and the lower staff is in bass clef with a C-clef. The music is in common time (C). The first staff contains a series of eighth and sixteenth notes, mostly ascending. The second staff contains a series of eighth and sixteenth notes, mostly descending. There are several fingerings indicated by numbers 1-7 below the notes.



In this Example the Discord is introduced in the latter part of the Bar contrary to the general rule.



But it may be placed at the beginning by this trifling alteration.

In this Pastorale it is prepared and resolved on the unaccented part of the measure agreeable to the precept.

The following sudden transitions are rather proofs of what may be done than what ought to be done.

viz: From A minor to E flat major.

From C minor to D minor.

The same Example a tone higher in pitch.

The same a third higher. From G major to F sharp major.

The next Syncopations may be met with in several Compositions.

A different melody to the same Basses and Second.

The upper part varied altho' the four first Bars of the Basses are exactly the same as the above.

Similar passages in the minor mode.

Slow

\* A.B. Any of the Examples may be transposed in the same manner as those where the asterisks are, and the Cadences may be altered to the minor or the major keys by altering the thirds. See +





The chord of the major 2<sup>d</sup> perfect 4<sup>th</sup> and minor 7<sup>th</sup> retards the common chord with a major 3<sup>d</sup> by an appoggiatura in the bass. And the minor 2<sup>d</sup> perfect 4<sup>th</sup> and minor 7<sup>th</sup> retards the common chord with a minor 3<sup>d</sup> in a similar manner.

The following is an example wherein the major 2<sup>d</sup> perfect 4<sup>th</sup> and minor 7<sup>th</sup> are elegantly introduced upon a bass which remains stationary, see A in the second bar.

At B the 7<sup>th</sup> is major, which is a chord that follows for our next consideration.

Violini e Viola

Ta - - - le appun - to di mai sorte - - - gia pre - ve - do il reo - te - no - re.

A B



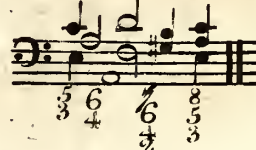
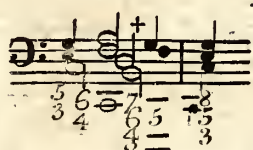
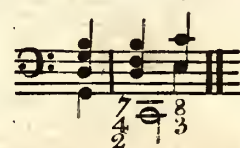
An excellent German writer upon the subject of Thorough bass, calls  $\frac{7}{2}$  or  $\frac{7}{4}$  all chords of the sharp seventh, and says "whenever the contracted signature is less than  $\frac{7}{2}$  it occasions confusion;" But as many of his countrymen (as well as Frenchmen of celebrity) figure it with a single 7 I should be inattentive to my readers if I were not to cite a few of the first mentioned Authors precepts and examples for the regulation of that chord which is produced by placing the imperfect common chord to the 7<sup>th</sup> of the Key above the key note.

When the 2<sup>d</sup> 4<sup>th</sup> and 7<sup>th</sup> are introduced upon a resting bass, all the intervals may be freely struck and afterwards ascend.



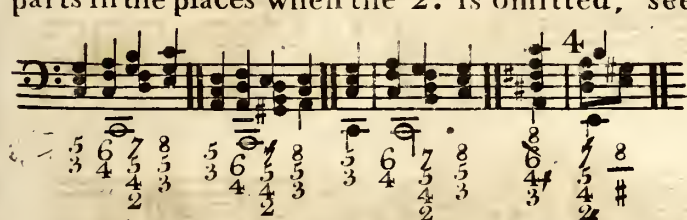
But when the bass moves, it is usual to prepare the upper parts. The 4<sup>th</sup> may be used without preparation, but in both these last instances it falls to the resolution.

Both the major and minor 6<sup>th</sup> may be received in our chord with and without preparation, but they afterwards fall to the 5<sup>th</sup> by which the common chord in resolving preserves its fullness: An exact marking of the figures is here absolutely necessary.



The second may fill up our chord or may not as it shall be required: In one of the last examples the 6<sup>th</sup> resolves into the 5<sup>th</sup> while the 7<sup>th</sup> and 4<sup>th</sup> are suspended, see + above.

When the 5<sup>th</sup> in our chord is taken for the 5<sup>th</sup> part it is suspended; it may and it may not be in the preceeding chord. The last chord is made perfect by it, and you retain four single parts in the places when the 2<sup>d</sup> is omitted, see 6.



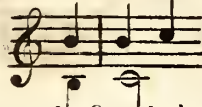
We must here again attend to the resolving of the 7<sup>th</sup> that we may not confuse our proposition with the chord of the 4<sup>th</sup> and 7<sup>th</sup> for the signature of both is the same. The fourth and fifth examples are sometimes marked with the 9 instead of the 2<sup>d</sup>.





The above is by some Masters called the chord of the eleventh, and by others the sharp seventh. The figure 4 is the representative of the eleventh, and is always perfect as well as the fifth, but the 2<sup>d</sup> and 7<sup>th</sup> are major.

This Chord is interwoven with caledonian Cadences in the following Example in which it is used without preparation upon a bass that continues on the same degree, but it is prepared when the bass moves: those who prepare the 7<sup>th</sup> with the 8<sup>th</sup> thus

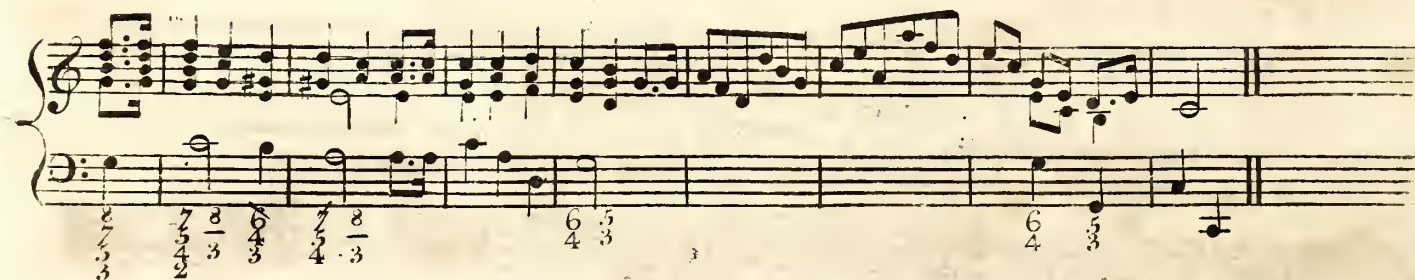
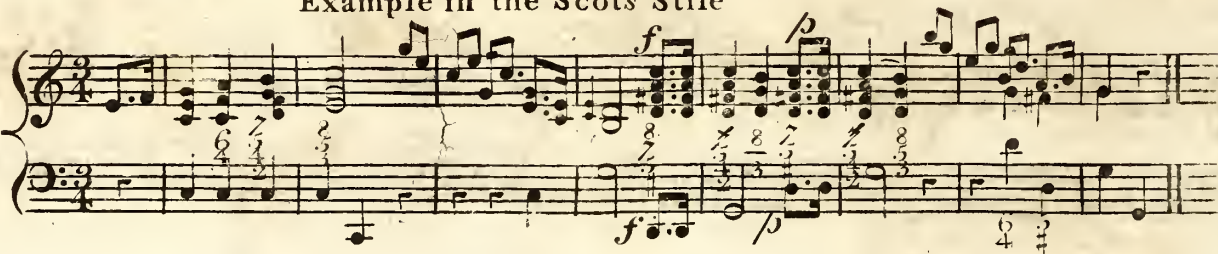


have little respect either for musical Laws or Ears. The 2<sup>d</sup> and 7<sup>th</sup> ascend to

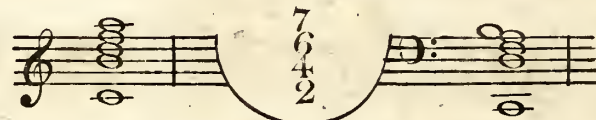
the resolution, the fourth descends, and the fifth remains stationary.

### Example in the Scots Stile

Andantino



### Chord of the Thirteenth



the 13<sup>th</sup> in this chord is figured by a 6 which may be either major or minor.

### Explanation how this Chord Harmonizes the following Example.

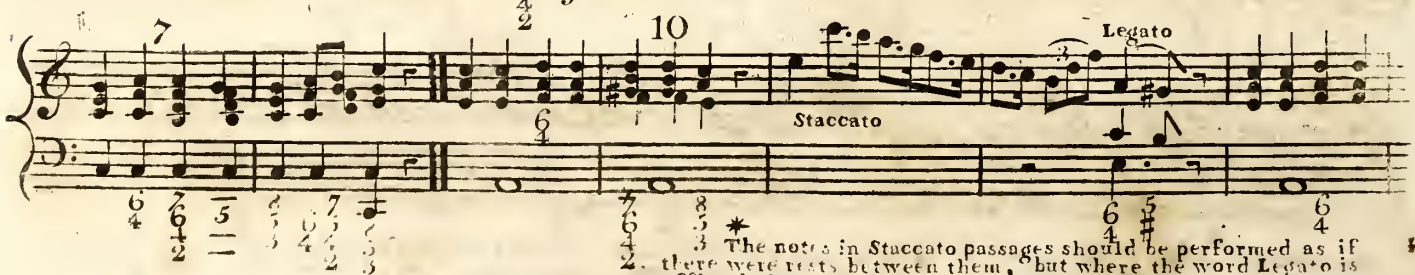
N. B. According to the general rule whenever the 6<sup>th</sup> is mentioned, it means the thirteenth.

In the second bar the 2<sup>d</sup> and 7<sup>th</sup> are freely used without preparation, but all the Intervals resolve into a common chord upon the same bass note:

In the 7<sup>th</sup> bar it is resolved into the chord of the eleventh. At the 10<sup>th</sup> bar it is introduced in a similar manner, but the 6<sup>th</sup> is minor.

In the 17<sup>th</sup> bar the whole chord is prepared, and in the 18<sup>th</sup> all the Intervals except the 6<sup>th</sup> because the bass moves after the preparation. In the 22<sup>d</sup> bar the 2<sup>th</sup> retards the 7<sup>th</sup> which is an effective fashionable

Apogiatura; and in the last bar the 5<sup>th</sup> only is prepared.



The notes in Staccato passages should be performed as if there were rests between them, but where the word Legato is affixed, they should glide sweetly into each other.



The unaccompanied passages in the above example are merely introduced to render the chords more impressive.

The fifth in this Chord must be always perfect, the second major or minor and either may be doubled.

Fragments to shew how different Masters have treated the above Chord.

The Chord of the 2<sup>d</sup> and 5<sup>th</sup> interwoven in a little modulation: In which the Intervals of each Chord are taken one after the other.

For the Piano Forte, Harp or Harpsichord.

The resolution of the 6 takes place at the obelisk†

\* the second and fifth accompanied by a fourth is introduced here to shew that the former is not prepared like the latter but they both may be resolved into the 6



It is rather extraordinary that the most fertile Composers have uniformly preferr'd the following progression, to the charms of novelty in their regular Crescendo's; For altho' it must be acknowledged that the effect of such passages is generally pleasing when they are gradually encreased from Piano to Forte by a multifarious Band, yet others might be sought for and found by men of Genius.

Horns. *p* *rinf*

Oboes. *p* *rinf*

Violins. *f*

Bass.  $\frac{7}{2}$   $\frac{5}{3}$   $\frac{b7}{5}$   $\frac{6}{4}$  *rinf*  $\frac{7}{2}$   $\frac{8}{5}$

A similar progression cited from the works of a Composer whose Death was sincerely regretted by all elegant performers on the Piano Forte.

$\frac{7}{2}$   $\frac{b7}{3}$   $\frac{6}{4}$   $\frac{7}{2}$   $\frac{8}{5}$

An ingenious Author (in a small musical Tract of great celebrity) says "that the sostenuto and firm notes are as improper for soprano Voices, as moving and diminished notes are for Tenors:" But I have heard the following Divisions so neatly articulated by a Tenor, and the holding notes so perfectly sustained by Sopranos, that the effect was truly delightful.

**Allegro Maestoso**

Corni *p*

Violini *f*

Soprani *p* *f*

Tenore *p* *f*

Bassi *f*

palpi - tar - mi sento palpi - tar.

$\frac{7}{2}$   $\frac{5}{3}$   $\frac{6}{4}$   $\frac{7}{2}$   $\frac{5}{3}$  *f*

Such examples as the above may be sung by three Ladies who by changing the lines alternately may not only acquire a facility of running Divisions, but an effective method of swelling and diminishing long notes.





The third (major or minor) is an agreeable concord, the former of which is more expressive of cheerfulness than the latter: two minors follow each other better than two majors, but, in serious as well as in comic compositions, the best masters have preferred a succession of mixed thirds; and surely the most inexperienced harmonist will never write such a regular gradation of major thirds as the following.



If any of our readers should have curiosity and patience enough to torture their ears by a performance of the above disagreeable octave of major thirds, they may be relieved from their painful sensations by these models, which have charmed millions.



The above and the following strain, which, but with one exception, consist entirely of thirds, will but convey a very faint idea of the wonderful effect which they produced in Westminster Abbey, by being excellently sung and sounded, in the course of a performance that dignified human nature, and which, to the honour of England, was never equalled in any other country.



It is best to begin a regular ascent with a major third, and a descent with a minor.



It is not recommended to end with the third above the key note in two parts (A): the unison is preferable, see (B): in the next example.



A fashionable mixture of 3<sup>ds</sup> often has the appearance of modulation when none has taken place (according to the Doctrine of Critic B) because the bass under them, never denotes a change of key.





Many of our ladies are so well taught, so ingenious, and so nimble-fingered, that they can run from the bottom to the top of the piano-forte, with a succession of thirds, in the time of a psalm-singer's Breve; and others articulate the following divisions so neatly, that one would imagine the Italians had transplanted their vocal excellence into this kingdom.

A division for two voices composed entirely of mixed thirds (A).



Such simple thirds as the following are easily executed upon one violin, and may be played by TYROS immediately after they have learnt their gamut, with two flutes, hautbois or clarinets (B).



The under part may be varied throughout in this manner

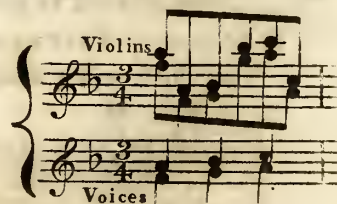


The composers of solos for the violin frequently follow a third with a fourth in a regular ascent.



Thirds that move by degrees are often accompanied by thirds which move by skips.

Example



When 3<sup>ds</sup> are placed below the melody of God save the King in the following manner it appears to be in the minor mode.



(A) The Italians, very judiciously, set their divisions to those syllables in which the open vowel A is followed by the consonant R.

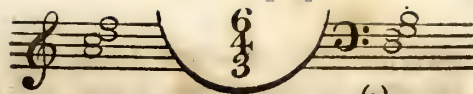
(B) It is a general custom to write music for the clarinet in the keys of C and F, but the above strain is so extremely simple, that moderate performers will not find it difficult in the key of D.

(C) Repeat from the sign S to the word Fine.

(D) 3<sup>ds</sup> above the melody do not change the mode.

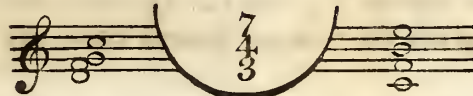
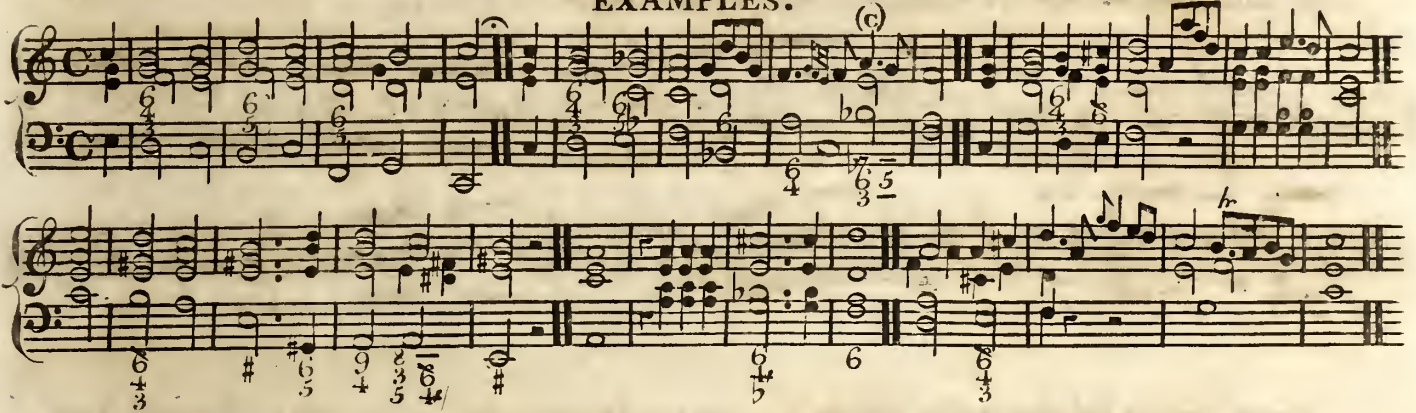






The above chord is generally called the small sixth <sup>(a)</sup> and it is too frequently marked with a single 6; as those who figure with an abridgement, ought to place a three under a four thus  $\frac{4}{3}$ : That species <sup>(b)</sup> of it wherein the 3<sup>d</sup> is minor, the 4<sup>th</sup> perfect and the 6<sup>th</sup> major, gives as much effect to elegant Compositions as the 7<sup>th</sup> from which it is derived.

## EXAMPLES.

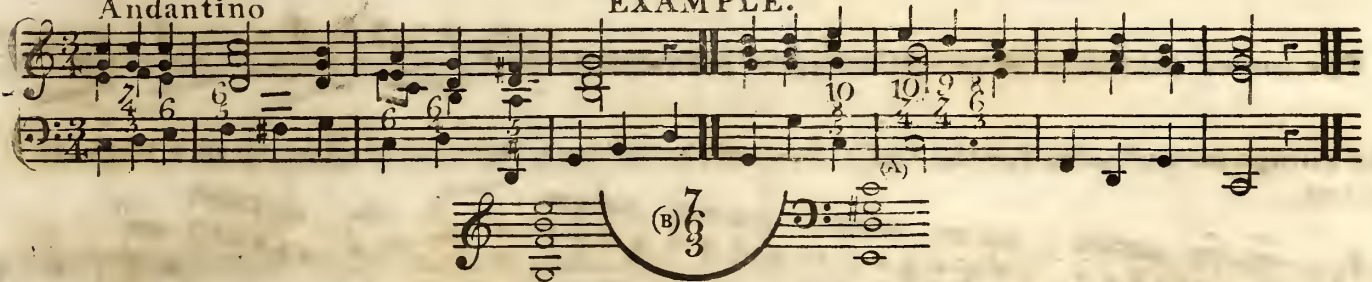


The 7<sup>th</sup> in this chord is often used as an appoggiatura to the last chord which we exhibited and it is frequently used by way of transition as in the first bar of the following example:

But when the 3<sup>d</sup> or the 10<sup>th</sup> is at the top of the chord it is generally followed by the  $\frac{9}{4}$  which fourth, seventh and ninth ought all to descend to the resolution. see the sixth bar.

Andantino

## EXAMPLE.



This chord is generally followed by the chord of the seventh, therefore the sixth is the only interval which need be prepared.

The following short example will shew how easily the  $\frac{7}{3}$  may be changed into  $\frac{7}{4}$ .



(a) The many different names which Authors have given to the same Intervals and chords must be frequently perplexing and useless to young students; therefore I shall prefer those which I consider to be the most simple and impressive for the TEXT, and subjoin the Synonyma, when it appears absolutely necessary in notes.

(b) Every other species of this chord may be met with by those who have patience to view the whole of the Repertory.

(c) Altho I have placed  $\frac{7}{3}$  before  $\frac{7}{4}$  here, Authors in geneneral consider the 6<sup>th</sup> in the former chord as an appoggiatura to the 5<sup>th</sup> in the latter, and use only the figure seven with the accidental flat for the thorough-bass signature thus  $b7$ .

(A) Musicians in order to simplify the harmonic art call the 10<sup>th</sup> a 3<sup>d</sup> the former being an octave to the latter. It is not customary to repeat a figure in marking thorough-bass, but to signify the continuation of it by a stroke thus  $\frac{10}{3} = \frac{2}{3}$ .

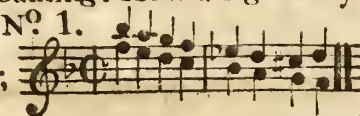

(B) The abridger may omit the 3<sup>d</sup> in figuring this chord and mark it thus  $\frac{7}{3}$ .

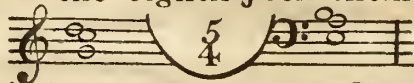
(C) Observe the same notes (in the treble line) which produce the chord  $\frac{7}{3}$  when the bass note is the Fifth of the Key, give the  $\frac{7}{4}$  when the key note is the bass, see the Asterisks \* \*

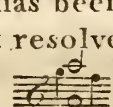
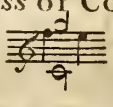


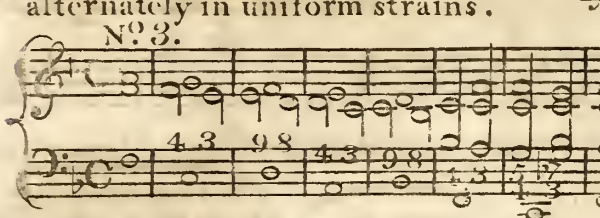
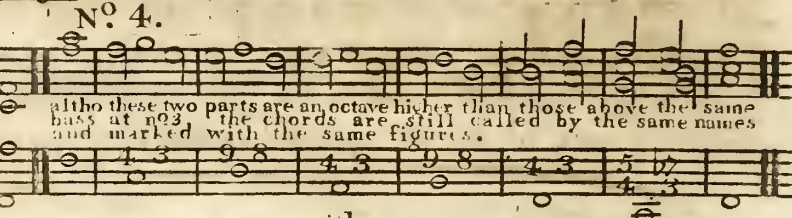


The bitter cries of naked fourths<sup>(a)</sup> are so shocking to the ears of a feeling Composer that he never suffers them to remain long in any situation without cloathing: How disagreeably this group howl without their associate

the sixth;  But how pleasantly they sing in four parts when he and his companion the eighth join them. 

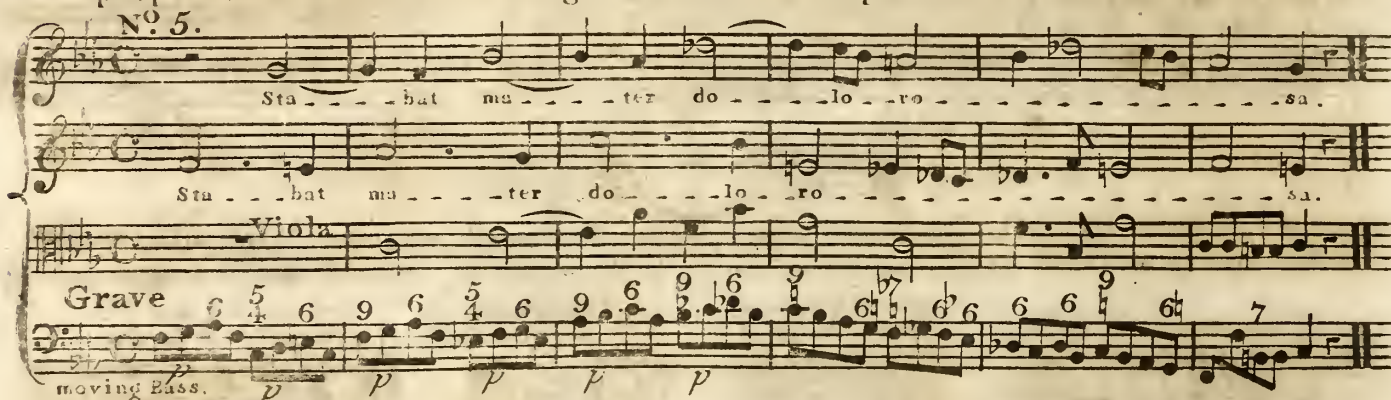


The fourth accompanied with the fifth is a discord that was as much used by the best harmonists of the last Century as it has been by every class of Composers in this: When it is introduced on a resting bass<sup>(c)</sup> it resolves into the 3<sup>d</sup>.  Its effect so much resembles the 9<sup>th</sup> followed by the 8<sup>th</sup>  that they are frequently introduced alternately in uniform strains.

**N<sup>o</sup> 3.**  **N<sup>o</sup> 4.** 

altho these two parts are an octave higher than those above the same bass at n<sup>o</sup> 3, the chords are still called by the same names and marked with the same figures.

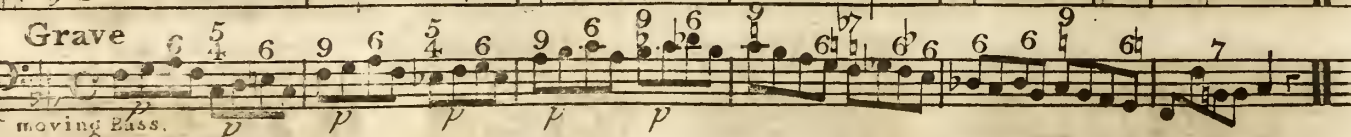
These two Discords are often resolved into the 6<sup>th</sup> upon a moving bass prepared as in the following beautiful Example.

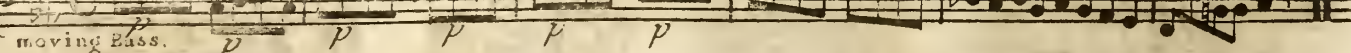
**N<sup>o</sup> 5.** 

Sta - bat ma - ter do - lo - ro - sa.



Sta - bat ma - ter do - lo - ro - sa.

Viola

Grave 

moving Bass. 

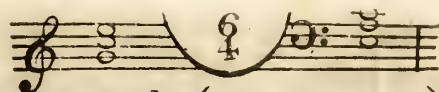
(a) The writers on particular arts sometimes use terms which may appear absurd to men of Letters, and perhaps I shall not escape their censure for copying my brother Professors in calling 4<sup>th</sup> unaccompanied *naked fourths* and agreeable *Airs* well set in many parts melodies *cloathed in good harmony*.

(b) In counting distances in two parts it can make no difference whether we begin with the highest or lowest note. But in three and four parts it is of considerable importance, which is proved by the first and second Examples in this page, For n<sup>o</sup> 1 is a succession of 4<sup>th</sup>s (the last note excepted) which 4<sup>th</sup>s are all in n<sup>o</sup> 2 but from the Bass being added below, they become a succession of Sixes accompanied with 3<sup>ds</sup> and Replacates; And if the distances were counted from the highest note in n<sup>o</sup> 2 the first Interval would be a 4<sup>th</sup> and the bass would be a sixth, whereas musicians have universally agreed to write the chord which is called the fourth and sixth to D thus  or thus 

(c) In this case a resting bass note is that which continues on (or within) the same line or space until the resolution of the discord takes place see n<sup>o</sup> 3 and 4: But the bass which makes a progression to the resolution (either by degrees or skips) is termed a moving bass see n<sup>o</sup> 5.

"It is a general rule to play common chords to bass notes without figures" so says every treatise that I have read on thorough bass, but if the learner were to accompany the Bass to n<sup>o</sup> 5 by this Instruction the effect would be very offensive; In consequence of which it was thought necessary to add another general rule here that seemingly contradicts the above, which is "not to change a chord upon a passing bass note but to continue it untill the change is denoted by a new figure" see the above citation from the *Stabat mater* where the letter *p* is placed below each passing bass note in the 1<sup>st</sup>, 2<sup>d</sup>, & 3<sup>d</sup> bars.





The chord of the fourth and sixth (says Rousseau) is the most insipid inversion of the perfect accord, however it is of great use in harmonical progressions and when it is preceded by the common chords to the key note and fourth of the key and succeeded by the common chords to the fifth of the key and the key note it forms one of the terminations of musical Periods commonly called the fourth and sixth cadence.

key of C with a major 3<sup>d</sup>      its relative A with a minor 3<sup>d</sup>      The young thorough bass player must be careful not to arrange the chords in this manner on account of the unwarrantable 5<sup>th</sup>s octaves and skips.

The concord of the 4<sup>th</sup> and 6<sup>th</sup> is often followed by the discord of the 4<sup>th</sup> and 5<sup>th</sup> in cadences.

key of F. third major.      Cadence in C.      In 3 parts the 5<sup>th</sup> and octave may be omitted.

When the chord of the 7<sup>th</sup> is followed by 4<sup>th</sup>, either the fourth, or seventh, or both, should be in some part of the chord which precedes it in order to soften its harshness by preparation.

The 4<sup>th</sup> prepared and resolved.      The 7<sup>th</sup> prepared but not resolved.      The 4<sup>th</sup> and 7<sup>th</sup> prepared the former resolved.      Both the 4<sup>th</sup> and 7<sup>th</sup> prepared and resolved.

But when the chord of the 7<sup>th</sup> is followed by the 6<sup>th</sup> it is frequently used without preparation in either of the 3 positions.

The student will perceive by the above and the following examples that the fourth and seventh descend to the resolution and that they generally resolve after each other.

There are some inaccuracies in the last example and in the next; which are very apt to deceive even educated ears, the worst of which are the consecutive 5<sup>th</sup>s at the asterisks.

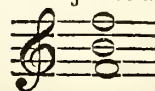




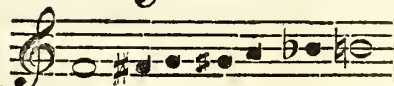




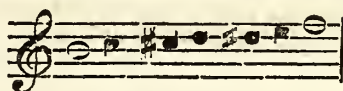
The interval of the imperfect fifth is a minor semitone less than the perfect fifth, and a major semitone more than the perfect fourth : it is the nearest division of the octave on keyed instruments,



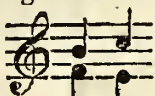
as several keys must be struck to sound the gradual ascent from F to B, by semitones



and the ascent from B to F requires the same



(A) It was observed in the last page, that the highest note of the sharp fourth rises, and the lowest falls to the resolution, till they meet in a sixth minor ;



but in the chord of the imperfect fifth the reverse is the case, as the highest falls

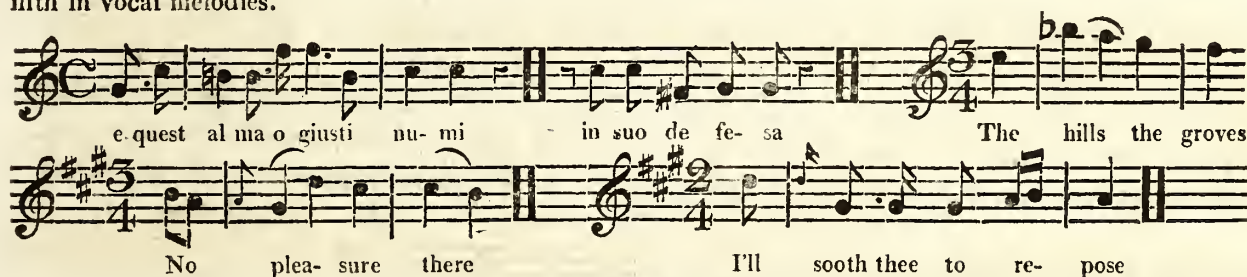


and the lowest rises, till they meet in a third major

It is accompanied in four parts by a third



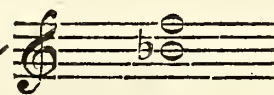
and sixth One of the examples in page 46, shews that the chords of the sharp fourth and the flat fifth (B) may succeed each other in a chromatic descent ; and they are so often interwoven with other chords in the Repertory, that it would be only teasing my readers with repetition, to exhibit more examples than the following here ; and these are merely meant to prove, that modern composers would not have written many effective passages, if they had paid a strict obedience to that precept of ancient theorists, which says, " You must not skip to an imperfect fifth in vocal melodies."



The perfect fifth above B natural.



5



The perfect fifth below F natural.

The most ignorant composers are generally the most illiberal critics, and hover over the works of successful cotemporaries with eagles' eyes, watching so attentively for their prey (consecutive fifths), that they are blind and deaf to the beauties of style and grandeur of design, which dignify an impassioned composition ; yet such discouragers of genius seldom know more of the harmonic art than one of the rules for the treatment of this chord, viz. " *that two perfect fifths can only succeed each other by contrary motion* ;" and with this superficial knowledge, they imagine themselves qualified to be musical censors ; but I might as well usurp the name of a profound grammarian, because I know the difference between *there is* and *there are*. Will any person who has a soul for harmony, be fool hardy enough to tax the composer of our wonderful Messiah with a lack of musical erudition, because an ill-natured censor, with no disposition to be pleased, after laborious researches, discovers a forbidden progression of fifths in some part of his glorious works ? Surely the elegant Addison is not to be called ignorant, because the slips of his pen have furnished Dr. Lowth with a few quotations of bad grammar.

(A) Arithmeticians may think it strange that sometimes a 4, and at other times a 5, should denote intervals, which are so nearly at the same distance from unity. It was therefore thought necessary to observe, that practical musicians never use  $4\frac{1}{4}$ ,  $4\frac{1}{2}$ ,  $4\frac{3}{4}$ , in their thorough bass signature, but mark the addition to the true fourth with a dash through the figure thus,  $4\frac{1}{4}$ , and the subtraction from the perfect fifth thus,  $\overline{5}$ , which explanation ('tis hoped) will make this singularity appear less paradoxical.

(B) Flat fifth, false fifth, defective fifth, lesser fifth, diminished fifth, and semidiapente, is expressing *imperfect fifth* by different words.

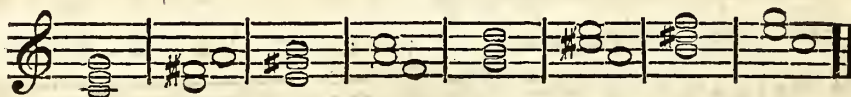
This digression would not have been made if I had not met with some unworthy characters of the above description, who might profit by studying Pope's Essay on Criticism, until they remembered such couplets as the following :

" Survey the whole, nor seek slight faults to find,  
" Where nature moves, and rapture warms the mind."

Those who have paid attention to what has been said concerning the treatment of fifths from page 15 to page 19, will perhaps consider what is added here as superfluous : but as many persons, who dislike to read a much better book than this entirely through, may conclude that the above digression is a toleration of a defect, it may not be improper to paint this defect in its worst colours here.

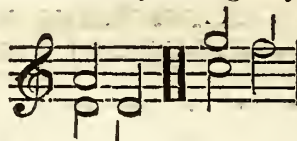
Although the fifth, when accompanied by a major third, is universally acknowledged to be the most perfect part of harmony ; yet this chord, when struck to every note of the diatonic scale, in a regular succession, can only be borne by the ears of those who ought to study any useful accomplishment in preference to music.

#### EXAMPLE.



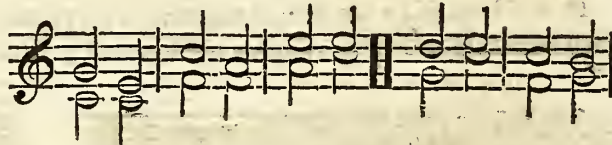
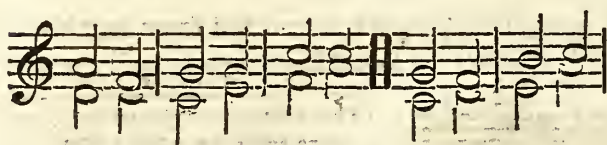
For the sake of variety and methodical arrangement, I will exhibit the law respecting fifths, that was laid down by an excellent judge, and which has been so much respected as to be generally obeyed by correct writers for more than half a century.

" From the fifth to the unison is good by oblique motion ; we may also go by contrary motion, one part moving a single degree, but it is bad by similar motion

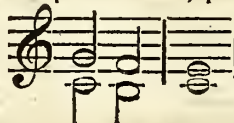


From a fifth we may go

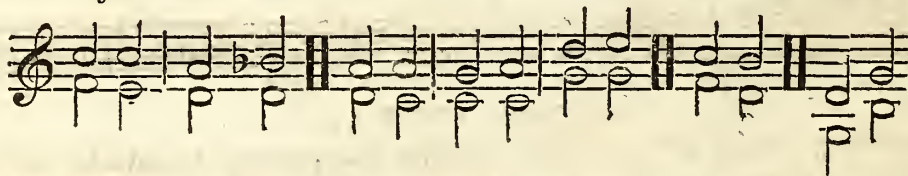
to either third by all the motions, but best by the oblique. The next best way to the third minor is by contrary motion, and to the third major is by the similar ; both these by single degrees.



A false fifth, or *semidiapente*, may immediately follow a perfect fifth, provided it be also immediately succeeded by a third gradually, and by contrary motion

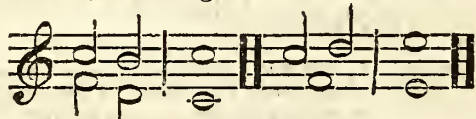


From the fifth to either sixth is best by oblique motion ; it is also allowed by similar motion, one part moving a single degree ; and it is allowed ascending, but not descending, to go by leap from the fifth to the sixth minor, but not to the major.



In passing from the fifth through a sixth to the octave, the sixth must be major, never minor, and that by con-

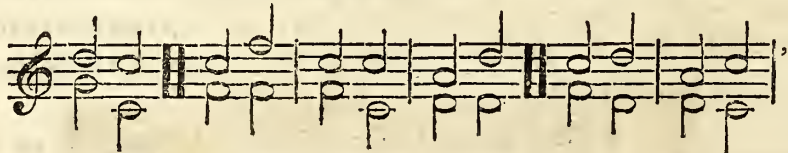
trary motion



We must avoid taking an octave, after a fifth, by

leap, in similar motion ; it is good by oblique and contrary motion, and may be allowed by similar motion,

one part moving a single degree





It is the custom in England to print the tenor part of vocal compositions in the treble cliff which often offends the Eye and when performed by soprano voices also offends the ear; Because a singer even with the most extensive treble voice is incapable of sounding the real tones of a low tenor part; In consequence of which octaves are substituted, which mode of performance is frequently productive of false Harmony as a succession of fourths accompanied by 6<sup>ths</sup> (which is very good) becomes by the inversion a succession of 5<sup>ths</sup> (which is very bad) this will appear more evident by the following faithful transcript taken from the printed score of a most capital opera.

### OVERSIGHTS.

It will hardly be credited that the following irregularities are extracted from Authors who have excelled in every species of musical Learning and produced a boundless variety by their genius.

### HIDDEN FIFTHS.

When a 3<sup>d</sup> or a 6<sup>th</sup> moves to a 5<sup>th</sup> in a similar motion the passage is said to contain a hidden fifth, which technical term may appear strange to all but Harmonists who avoid such progressions as much as they do a succession of visible 5<sup>ths</sup>


EXAMPLE. \*\*\* The dots are placed between the imperfect and perfect concords to point out to the reader those imaginary or invisible fifths.

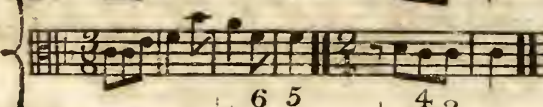
The old Composers of Madrigals often used consecutive perfect concords in full Harmony by the Contrary motion; but such progressions in two parts seem to have been as offensive to Ancient, as they are to modern ears.

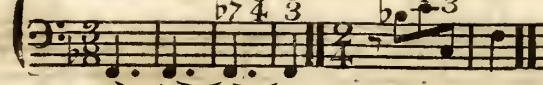
EXAMPLE. Whoever plays the extreme parts of this example (without the intermediate parts) will acknowledge the truth of the above assertion.



The greatest masters have modulated upon a bass that remains stationry with a succession of 5<sup>ths</sup> and have sometimes followed an octave with a fifth in a similar motion, which the reader may perceive by comparing the first Violin with the Tenor in the next Example.

Violins. 

Viola. 

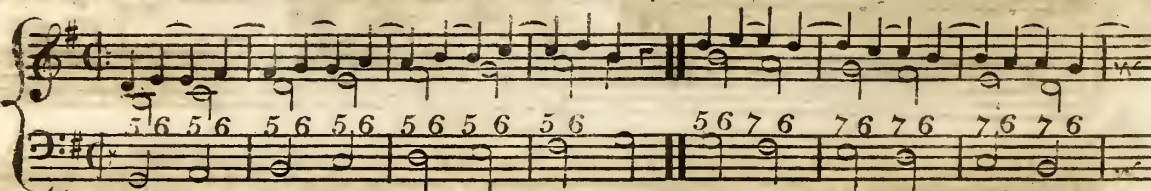
Bass. 

A Professor in arranging a charming little song for the piano forte, has made the following mistake, which the Composer's score rectifies.

The Adapter. 

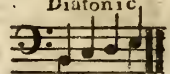
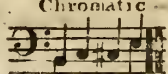
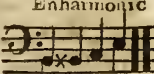
The Composer. 

Two chords are frequently placed above one bass note; and it is as common for a fifth to be succeeded by a sixth in a regular ascent as it is for a seventh to be followed by a sixth in a gradual descent, which are called Sequences and we will exhibit these sequences upon the Gamut as a Symphony to some HARMONICAL PUNS made to SHAKESPEARS whimsical lines on the Tetrachord<sup>(a)</sup> in Recitative Accompanied which Recitative would be intolerable without the Symphonies (or Accompaniments) and the most experienced Harmonist will allow that it is difficult to make such quick transitions (as from G to A from A to B and from B to C) pleasing.



Moderato 



(b) Gamut.

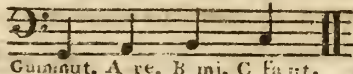
(a) The Tetrachord (simply called a fourth) was a favorite interval with the Ancients which they filled up in three different manners and distinguished them by the following names

Diatonic  Chromatic  Enharmonic 

The moderns cannot express the latter upon their key'd Instruments but strike the same key for both notes see \* in the above recitative where E sharp is succeeded by F natural.

The modern chromatic tetrachord is filled up thus  and the Diatonic thus 

and if we transpose the last a fifth higher thus  and unite them thus  the unity forms the diatonic scale (that faithful guide in all simple composition) which is by so many writers acknowledged to be the production of Nature that the Readers are astonished so useful a Gamut was not discovered for so many centuries.

The notes of our immortal Bard's tetrachord are these  the real tones of which

can only be sung by Bass Voices, therefore the Composer of the said recitative has taken the liberty to pun with double octaves for the use of trebles, which might mislead those who are unacquainted with the Guidonian titles of notes (if their proper names had not been added) see a a la mi re &c. &c.

(b) Sometimes the word Gamut is used for the first note of the common scale and sometimes for the scale itself.



Gamut I am the ground of all ac. cord

76 Gammut

*Allegro*

A re to plead Hortensio's passion

B mi Bianca

*Andante ed amoroso*

A re

take me for thy Lord

*piu amoroso*

Enharmonic

C fa ut that loves that loves with all affection.

B

*ad lib*

*cresdo*

*col espressione*

C fa ut

Passages which make an AIR beautiful, deform a RECITATIVE, therefore the best Italian masters never write Semibreves or Minims in the Voice part, but leave it entirely to the discretion of the singers to accelerate or relax the time (agreeable to their feelings) and those who are accustomed to the stile of Recitative will most probably sing the under written notes instead of those at A & B.

A passion

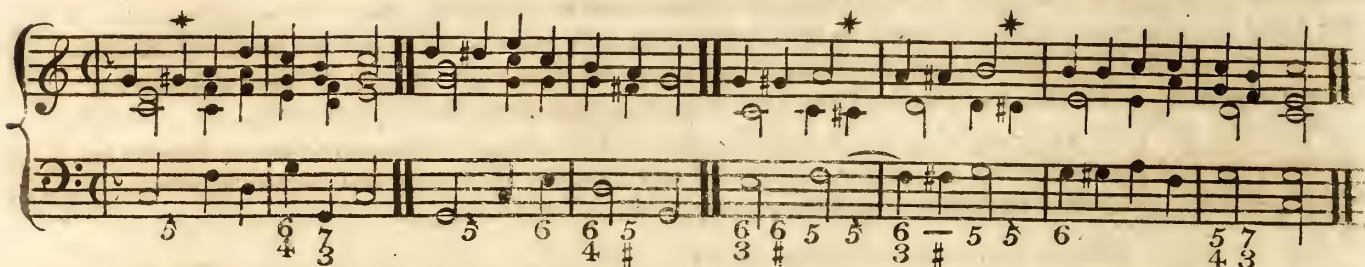
B C fa ut that loves that loves with all af - ffection

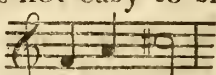
*ad lib*

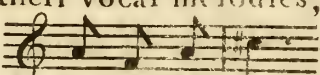




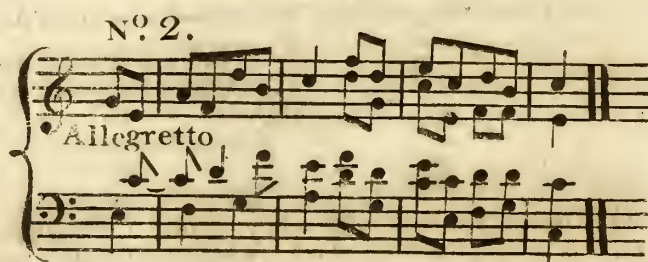
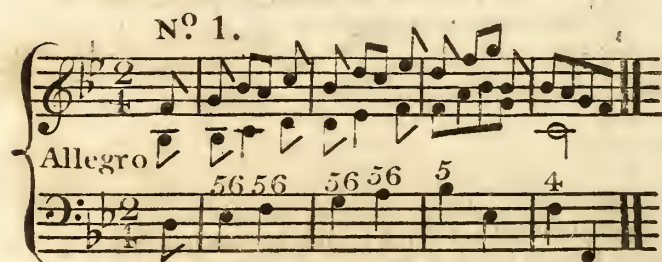
The chord of the extreme sharp Fifth consists of two major 3<sup>ds</sup> placed above each other, It is generally preceded and succeeded by a common chord or the chord of the sixth as in the following example



A trial will convince any person that it is not easy to sing alternately the Intervals of a chord consisting of two major thirds  In consequence of which few

Composers write such passages in their vocal melodies; yet I have heard them effectively introduced in an old Ballad thus  by a singer whose least merit is hitting difficult distances with accuracy. Least precious years

The three following Extracts will shew how some celebrated Authors have followed the fifth with a sixth, both in triple and common time: N<sup>o</sup> 2 is certainly a better model to imitate than N<sup>o</sup> 1.



N<sup>o</sup> 3.

Viol: 1<sup>mo</sup>

Viol: 2<sup>do</sup>

Viola.

Bassoon Solo.

*Senza Organo*

Basso.

(a) The reader will observe that the note which makes the extreme sharp 5<sup>th</sup> to the bass (whether it is in the middle or at the top of the chord) always rises to the resolution see \* \* It is customary to call this a transient chord.



The score of the song which the last example is cited from, like a divine composition of Raphael, will delight and instruct the student in every age. I have heard a rigid theorist assert, "that the repetition in it is superabundant;" but it is not that tiresome repetition of a passage, one note higher each time, which the Italians justly censure, and call *Rosalia*(A), but a repetition that is always welcomed by the attentive ear; such repetition as heightens the effect of Pacsiello's, and Boccherini's, admirable compositions. The above-mentioned captious critic likewise objected to the tenor's iterating the same tones which are sustained by the solo instrument; but if he were to hear this air sung and accompanied in England, and not become a convert, it certainly would be but an act of justice to place his name very high in the list of hypercritics.

Although the voice part (*called by the Italians Cantilena*) is elegant and impressive, yet the bassoon is so attractive, that the concluding symphony is never rendered inaudible by a clamorous encore, but listened to with silent rapture, *that best applause to sublime performances.*

Having dared to differ in opinion with a foreign theorist respecting the merits of our national favourite, the reader, who has not the score to refer to, will probably say that I ought to have given a longer extract from it; but method, and the limits of this volume, confine me here to examples of the fifth followed by the sixth, or, such is my veneration for the productions of its composer, that I could fill the book with his excellencies.

Among the models for *Imitations* in the Third Part, is a section drawn by the same masterly hand, as a farther proof that his designs are not for an age, "but for all time." The composition alluded to is an unpublished duet for a tenor and bariton(B), which has been exhibited to such an advantage (by two of our capital town-singers), as to enrapture the whole country at the music meetings. It is to be hoped that the whole of this model will be brought before the eye of the public, as it will prove a monument to perpetuate the author's benevolent feelings, and remind man of his duty. For this is the inscription:

" Here shall soft Charity repair,  
And break the bonds of grief;  
Down the harrow'd couch of care,  
Man to man must bring relief(C)."

(A) Being accustomed (when a boy) to play Lulli's popular minuet, I had not much trouble to recollect this glaring instance of *Rosalia*, which is likewise cited by a celebrated French composer:



Yet a man of genius will sometimes render this sort of repetition pleasing in natural melodies, as many auditors can testify who have been delighted with the following characteristic example:



(B) A voice between a tenor and a bass.

(C) For this and other valuable portions of MSS. I consider myself much beholden to the conductors of our Lent oratorios. The whole of this admirable duet has lately been published.



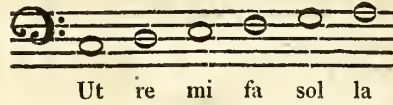
For the information of young vocal students, it may not be improper to preface the examples of the sixth with the following article.

About the eleventh century Guido(A) selected six syllables from the first strophe of a hymn to St. John the Baptist, and applied them to each hexachord, thus :

B Quadro, or Duram Hexachord.



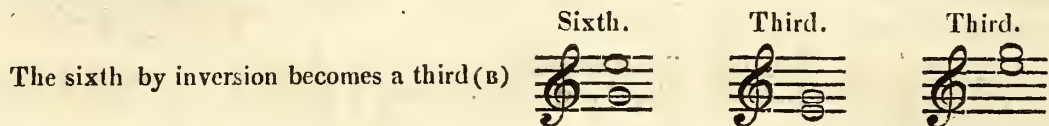
Natural Hexachord.



B Flat, or Molle Hexachord.

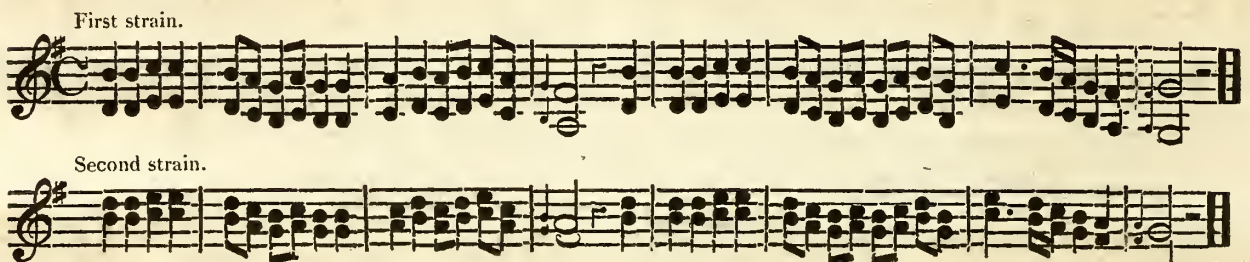


Of these, mi and fa always distinguish the place of the semitones, and the other intervals from ut to re, and from re to mi, fa to sol, and sol to la, were always tones, but whether major or minor, was not determined.

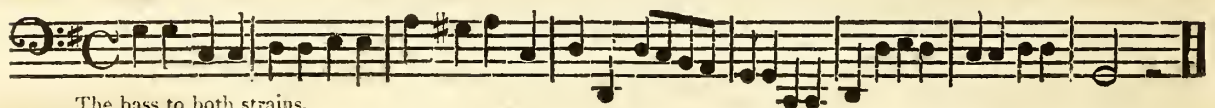


I have often heard persons, who never studied composition, sing a pleasing second to a natural melody, with no other part of harmony but an agreeable mixture of thirds and sixes.

And it frequently happens that the same bass which accompanies sixes, will harmonize equally well with thirds, which is proved by the following extract from an author who has furnished this work with many illustrative examples.



It is worthy of observation, that the sixes below the melody in the first strain, by being written an octave higher, forms the melody of the second ; and the following bass may be played with either.



(A) Musicians have their *Guido* as well as painters.

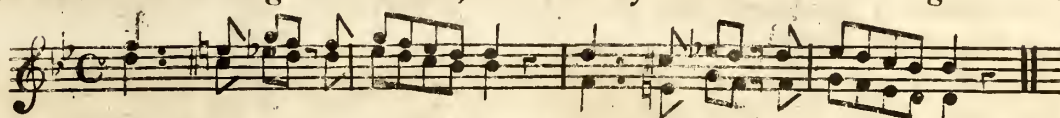
(B) The inversion meant here, is placing the highest note an octave lower, or the lowest an octave higher.



## ANOTHER EXAMPLE.

77

In which two bars of elegant thirds, become by inversion as elegant sixes.



And both are accompanied with the same bass.



When the 5<sup>th</sup> is struck (or sounded) at the same time with the 6<sup>th</sup> to any bass note, the former is treated as a discord: But this part of Harmony is so often used in the Repertory that a few Cadences in different Keys will be sufficient to exemplify it here.

Harmony is often thinned by degrees as in this example.

The intermediate Parts here are a little against rule, yet the effect is not unpleasant.

Tis better to mark the chord of the false Fifth thus 5<sup>th</sup>.

Authors have given to this chord the name of the great sixth when the fifth is perfect and the sixth major.



But when the 5<sup>th</sup> is imperfect and the sixth minor, it is called the chord of the False fifth.

There is no occasion to mark a minor 3<sup>d</sup> or a minor 6<sup>th</sup> to any bass note, which is accidentally sharp.



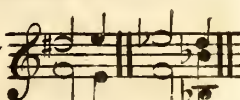
The reader will observe that the chord of the great sixth is given to bass notes which ascend a Tone to the perfect chord, and that of the false fifth to those which ascend a semitone.

There is another species of this chord (used chiefly in minor keys) which consists of a perfect 5<sup>th</sup> extreme sharp 6<sup>th</sup> and major 3<sup>d</sup> the bass of which generally descends.

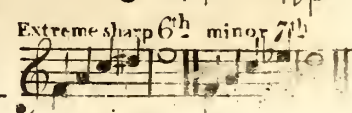


The highest note of the last chord is the fourth of a tone nearer to the bass, than the minor seventh, yet both are sounded with the same keys on the Piano forte.

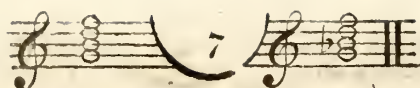
They are very differently treated in Harmony as the former rises, and the latter falls to the resolution.



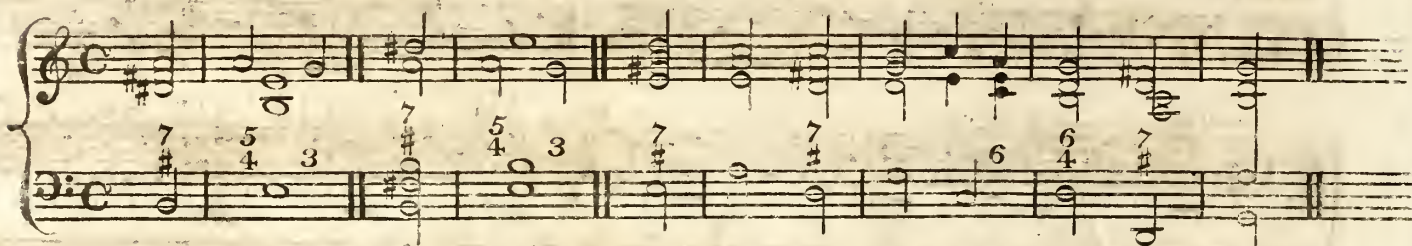
Singers will readily acknowledge the difference between them, as the distance of the extreme sharp 6<sup>th</sup> is as difficult, as the minor seventh is easy to hit exactly — either with or without the intermediate parts.



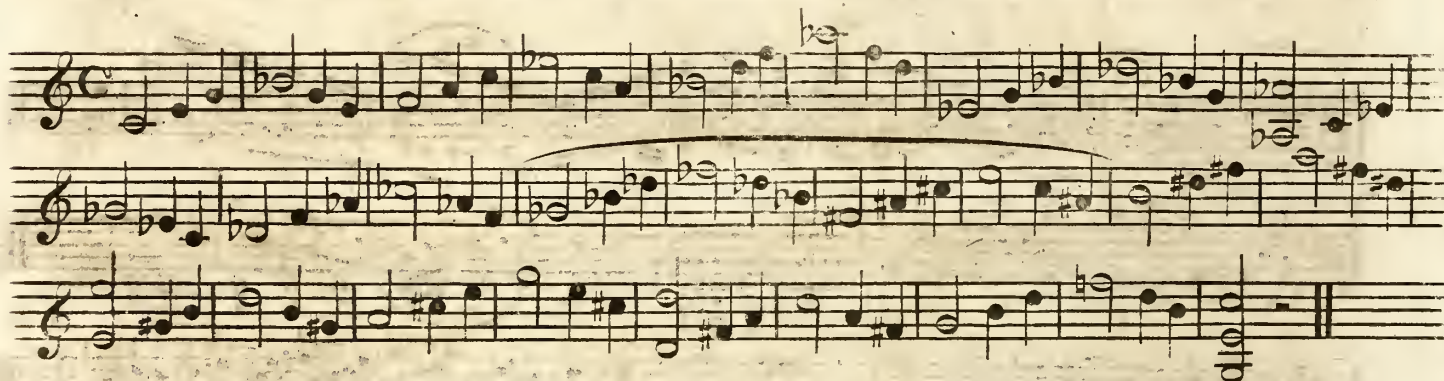




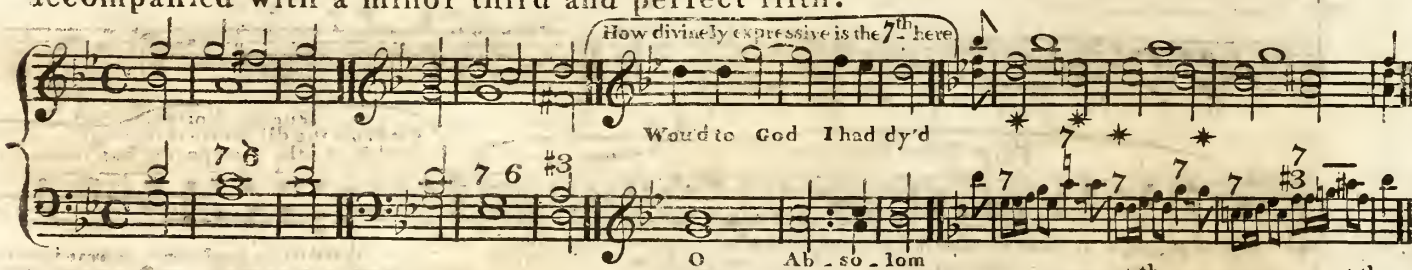
The minor seventh, accompanied with a major third and perfect fifth is so pleasant a chord that Geminiani in the following situation considers it as a concord and prepares a discord with it.



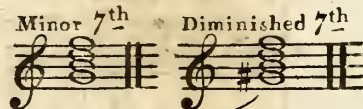
The full chord of the minor 7<sup>th</sup> may be drawn into melody for the Violin, Oboe, Tenor, or Violoncello by taking the four sounds alternately; And a frequent practice of the following natural succession may enable young performers to acquire a readiness in changing the keys while they are modulating.



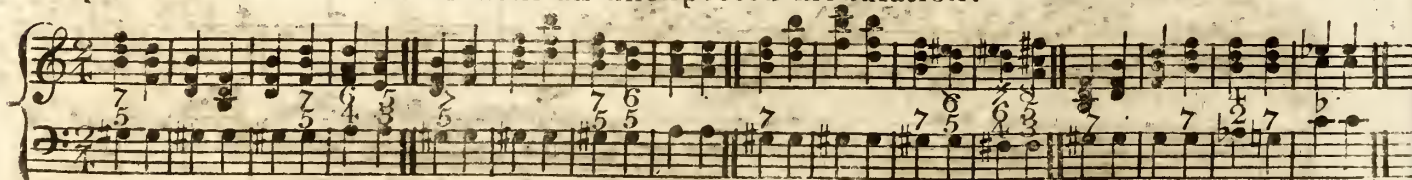
The minor seventh should be heard in the chord which precedes it when it is accompanied with a minor third and perfect fifth.



By raising the lowest note of a minor 7<sup>th</sup> (a minor semitone higher) it produces that chord which is by some masters called the diminished seventh, and by others the extreme flat seventh.



The reader will observe that the difference between these two chords arises from the G being sharpened: the diminished seventh is likewise very properly termed an equivocal chord; For the performer who is acquainted with its various progressions has it in his power to deceive the ear with an unexpected modulation.



This chord is so much employed in the third part that I have only given the most simple inversions and resolutions of it here. \* \* The 7<sup>th</sup> in this passage are accompanied with an agreeable mixture of minor and major thirds.



The following Extracts are worthy of their ingenious Authors, and are excellent models

for the treatment of 7<sup>th</sup> in best Vocal and Instrumental Compositions.

79

**Grazioso**

**Violins**

costan - - - - - te o g n o r fa - ro pa - - - - - tris

**Violini**

**Viola**

**Largo**

**For Five Voices**

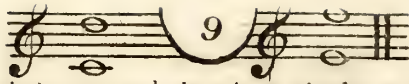
As this Example is from a classical Author 'tis rather singular that the Counter Tenor did not conclude with the Fifth

**For Six Voices.**  
But from the difficulty of finding a melodious sixth Part, the Composer, has made the third treble & counter tenor move in unison.

**Violino**

**Violoncello**





The reader will perceive that the major ninth is a whole tone and the minor ninth a semitone (major) above the octave. Dr Burney truly observes that in Corelli's time 9<sup>ths</sup> accompanied by 3<sup>ds</sup> abounded in every page of that period whereas now the 9<sup>th</sup> is seldom seen without a 4<sup>th</sup> or 7<sup>th</sup> for its companion.



We may always add a third to any bass note that is figured with a single 9 and in four parts a 5<sup>th</sup>.

But the Composer never expects the Performer to play a 4<sup>th</sup>, a 6<sup>th</sup>, or a 7<sup>th</sup> with a 9<sup>th</sup> unless they are marked.

It has become very fashionable of late for the 9<sup>th</sup> to make Harmonical excursions with the 6<sup>th</sup>.



The chord figured 9 is accompanied with a 3<sup>d</sup> in four Parts.

That marked 9 is likewise accompanied with a 3<sup>d</sup>.

The 9 wants no addition.

I consider this chord to be erroneously figured as the D rises, whereas the 9<sup>th</sup> should always fall.

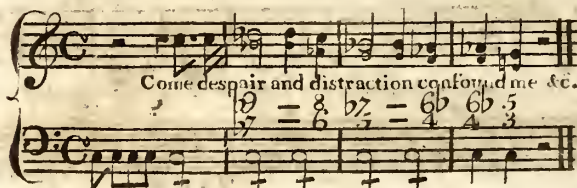
The 5<sup>th</sup> is added to the 9 in five F.

This chord is often marked 9/4 or 9/2.

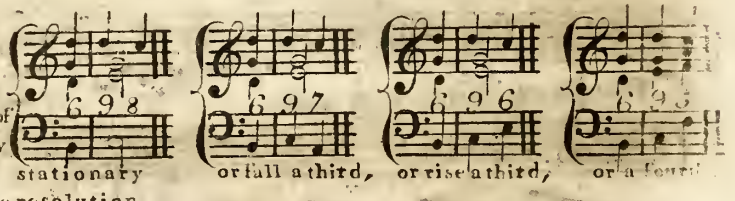
The 3<sup>d</sup> is taken with the 9 in five parts.

The flat 9 are often brought on without preparation to express strong passions of grief; but this chord should be sparingly used in cheerful compositions.

The ninth in any of the upper parts must always fall, but never more than a Tone, or a semitone.



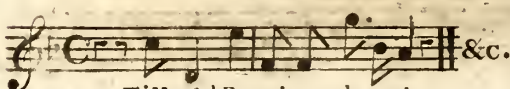
The Bass of a 9<sup>th</sup> may remain stationary until the resolution.



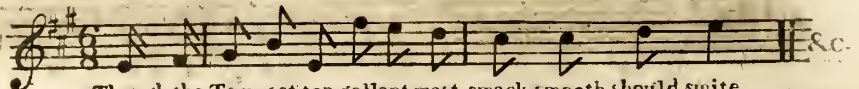
or fall a third, or rise a third, or a fourth.

It requires a voice of perfect intonation to hit the distance of a ninth exactly; Yet men of Science and Genius, have written this wide Interval in their vocal melodies.

### EXAMPLES.



Till old Experience do attain,



Though the Tempest top gallant mast smack smooth should smite,



The following passages are cited out of the works of both ancient and modern Composers, to shew the

9

student how those admirable masters have regulated the 9<sup>th</sup> 81

Vio. 1<sup>mo</sup>  
Vio. 2<sup>do</sup>  
Viola  
Basso

The broken melody in the Voice part of this Example, the wailing of the Oboes while the Violins are busy,

and the unprepared flat so expressive of the word *mora* prove the agreement of music with passion.

Violins

**Allegro Agitato** mail ciel lo sdegnato Che mora? Che mora? tiranno!

Grazioso

Observe how ingeniously these five bars are treated in the

next Example The upper part by the inversion (into the 8<sup>th</sup> below) becomes a harmonious second.



五

The first system of musical notation for the 'Marche des Mousquetaires' is shown. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The notation includes a series of notes and rests, with some notes beamed together. Above the staff, there are some faint, partially legible markings that appear to be '3 2 3 4 2 3' and '3 4 2 3 3 4 2 3'.

END OF THE SECOND PART.



## INTRODUCTION TO HARMONY.

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---

 PART THE THIRD.
 

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THE melody of the human voice, when properly modulated and accompanied by instruments, has an astonishing power over the soul, and has been a theme for the poets of every age.

The prophet David having singular knowledge, not in poetry alone, but in music also, judging them both to be things most necessary for the house of God, left behind him a number of divinely-indited poems, and was farther the author of adding unto poetry, melody in publick prayer, melody both vocal and instrumental, for the arising up of men's hearts, and the sweetening of their affections towards God.—HOOKER.

The following lines were written in the year 1653, and are almost as scarce as a MS.

*To AMANDA, overhearing her sing.*

Heark to the changes of the trembling aire!  
 What nightingales do play in *consort* there!  
 See in the clouds the cherubs listen you,  
 Each angel with an otocousticon (A).  
 Heark how she *shakes* the palsic element,  
 Dwells on that *note*, as if t'would ne'er be spent:  
 What a sweet fall was there, how she catch't in  
 That parting *aire*, and ran it o'er agen!  
 In emulation of that dying breath,  
 Linnets would straine, and sing themselves to death:  
 Once more to hear that melting eccho move,  
 Nárçissus like, who would not die in love?  
 Sing on, sweet chauntresse, soul of melodie:  
 Closely attentive to thy harmonie,  
 The heavens chec't and stop't their rumbling spheres,  
 And all the world turn'd itself into *earers*;  
 But if in silence, thy face once appear,  
 With all those jewels which are treasur'd there,  
 And shew that beautie which so farre outvies  
 Thy voice; 'twill quickly change its earers for *eyes*.

(A) Bailey's orthography is, outacousticon, and his definition, an ear-pipe.

## ON ACCOMPANIMENT.

You must not accompany a simple natural melody with an artful complicated harmony; so says one of our precepts, and the following pleasant little ballad is a proof how much this precept ought to be attended to. It is the production of a British composer, who set words so well, that the accentuation and expression, which are so conspicuous in his works, might greatly assist foreigners who study the English language. Trifling as this air may appear to many, it has often been performed in public rooms to crowded audiences, with no other accompaniment than what is here exhibited, except a chorus of encores.

*Allegretto.*

1st 2d

Come un- to these yel- - - - low sands, And there take hands, hands;

*Chorus.*

Foot it feat- ly here and there, and let the rest the cho- rus bear.

English airs of the above description want no foreign ornament; but performers are so often applauded for embellishments, that simplicity seldom appears in its native dress.

I lately heard one of our public singers terminate a beautiful ballad with this worn-out

close: *Voice.* *hr.* *Oboe.* and I once was silly enough to write a fine flou-

rishing double cadence to a pathetic air; which so destroyed the passion, and rendered both the singer and myself so ridiculous, that I hope never to be importuned to repeat such an absurdity. It was as great an offence to the rules of good taste, as the notes were which a great singer (in many respects) intruded into this expressive passage:

The Author. most me- lan- cho- ly

The Singer. most me- - - - - lan- cho- ly

(A) The extraordinary effect which is produced by the Storm, In the Dead of the Night, Let the dreadful Engines, Mad Bess, &c. proves that they do not want any assistance from an orchestra. A very ingenious composer set accompaniments to the latter, but when he heard them rehearsed, he prudently withdrew them.



## ON RECITATIVE.

Simple recitative (says Mr. Brown) is a succession of notes so arranged as to coincide with the laws of harmony, though never accompanied but by a single instrument (A), whose office is merely to support the voice, and to direct it in its modulations; though for the sake of this accompaniment, recitative is, like other music, necessarily of equal lengths, the notes of which they are composed being subjected to no precise musical measure, but regulated, in this respect, almost wholly by the natural prosody of the language.

## EXAMPLE.

Na-ture, that rude, and in her first es-say, stood bog-gling at the roughness of the way, Us'd to the

road, un-know-ing to re-turn, Goes bold-ly on, and loves the path when worn. (E)

The best masters generally prefer supposed to fundamental basses (c), in this species of composition, and use quick modulations, in order to prevent its becoming tedious by monotony: the above example begins in the key of C, then modulates to F major and G minor, after which the first key again is introduced by means of a sharp fourth, and in a similar manner it is led to A, with a minor third, where it terminates; and all these transitions are made in the space of seven bars, which would be much too sudden for an air of the same length.

(A) This must be a mistake, as the recitative of an opera, both in Italy and in England, is always accompanied by a harpsichord and violoncello.

(B) A singer, who is acquainted with harmony, pays very little respect to the composer's notes in a recitative, but frequently renders it more energetic by altering the tones to the pitch of his voice.

(C) The lowest note of any common chord is its fundamental bass; every note which is figured with a sixth, is a supposed bass.

This termination has more of the Recitative than the above.

Goes bold-ly on, and loves the path when worn.

It is not common to repeat words in Recitative.

## ON ACCOMPANIED RECITATIVE.

Having noticed a trifling omission of Mr. Brown's, relative to the accompaniment of recitativo secco, I should do that excellent author great injustice if I did not quote his observations on recitativo instrumentato(A), as he has (in my opinion) surpassed every other writer on that subject. "It is in this species of song that the finest effects of the chromatic, and, as far as our system of musical intervals is susceptible of it, even of the enharmonic scale, are peculiarly felt; and it is here also that the powers of modulation are most happily, because most properly, employed, by changes of tone analogous to the variety of the matter, in a wonderful manner enforcing and characterising the transitions which are made from one subject or emotion to another. Here too, the whole orchestra lends its aid; nor are the instruments limited to the simple duty of supporting and directing the voice. In this high species of recitative it is the peculiar province of the instrumental parts, during those pauses which a mind strongly agitated breaks into, to produce such sounds as serve to awake, in the audience, sensations and emotions similar to those which are supposed to agitate the speaker; so that the poet, the musician, and the actor, must all seem to be informed by one soul." I am sorry that I have not room for the whole of this letter.

Recitative is not enough valued in England, to render it an object for British composers to excel in this grand part of musical composition, therefore the examples are in the Italian language; the first and second of which are cited from an original, that borrows from none, but lends to all.

(A) I would not be so technical here, were it not to prevent my readers from being embarrassed, if they should look into the works of Jomelli, wherein this great master calls the recitative which is accompanied by a harpsichord and violoncello, *Recitativo Secco*; and that which is accompanied by the orchestra, *Recitativo Instrumentato*.

B. Upon this subject, the Author has candidly and judiciously quoted the late Mr. Brown, whose observations on dramatic music in Italy were profound, and his feeling exquisite. Mr. S. laments the not being able to allow room for Mr. Brown's whole Letter; and we unite in the lamentation, from that portion of it which Mr. S. has inserted, together with two pages of admirable specimens of recitative accompanied. Mr. S. has likewise not only given excellent specimens of *Cantabile*, but two of *Bravura*, without any previous indication of them. But musicians as well as painters, should know the hands of great masters at the first glance.



The Descent of the bass, and Harmonious progression of the Accompaniments 87  
to the following Recitative are such sounds echoing the sense as the Poet would  
have written if he had been an inspired Musician.

Pianiss<sup>o</sup> e Sostenuto

Violini

Viola

in quale oh Dio pro . fo . do or . ti . do a . bis so di con fu sion di

duolo e di ros so re cadebbre ognun che t'ama se l'opra in vanio si ten tusse &c.

ENHARMONIC.

Adagio

Corraggio tu me l'inspiri oh Dio che pena oh Dio che insoffribil martir caddero i panti

+ + (F sharp follows G flat)  
Herc A sharp follows B flat which the moderns call enharmonic diesis.  
(C sharp follows D flat)



An excellent Band and a capital Singer rehearsed the following Recitative four times before it went to the satisfaction of those who were ambitious of treating their Patrons with excellence, and the near approach to perfection was at last accomplished by the Leaders recommending the Enharmonic Diæsis to be played with the same finger. see \* \*

### Andante Sostenuito

Violini

Viola

Oboe

Basso

Il volto il guardo il ciglio la voce di cos tui nel cor mi desta un

### Andante Sostenuto

pal-pito un pal-pito improvviso che l'orizzente in ogni fibra il sangue

It is asserted by many Authors that none but educated Musicians can feel the effect of the Enharmonic but the watchful attention of the whole Audience (who were enraptured) during the performance of the following Recitative proved the contrary.

### Larghetto

Rinforzando

Rinforzando

Rinforzando

Altezza di mano questa è la tua vita Addio ma vita Addio

Larghetto Rinforzando Rinforzando Violoncello Adagio tutti Violone tutti

Adagio

col Basso

Addio per data speranza Il Ciel ti renda più felice di me che ho conservato questa bella opera vostra eterna dei E di chi perdo non te donare a lei

Rin. Rinf. Rinfor. & Rinforz? are contractions of **Rinforzando**, which is the general director to strengthen the Tones of a Passage; But **Sforzato** is the Term when only one note is to be played louder than the rest.



## Of the CANTABILE.

89

As the person who performs the principal part in a Cantabile movement is expected to ornament the melody (but more with feeling than Flourishes) the accompaniment cannot be too simple, and the best masters generally avoid extraneous modulations in this graceful part of musical Composition.

(a)

O - - - - - too lovely O too lovely too unkind If my Lips no credit find.

The Moderns frequently accompany the Aria Cantabile with eight quavers in a bar without disturbing the Cantilena, or fettering the Performer.

Adagio Cantabile e Sostenuto

The unrivalled Composer of the above Model has prevented it from being injured with false ornaments, by writing the true embellishments for a repetition of the Theme. (b)

(c) Those who measure the Motivo with the old theoretical Square and Rule, will perhaps object to the Rhythmus because the Phrase consists of nine Bars, But he must be very fastidious who is not delighted with it, as well as with his playful five bar subjects.

Scherzando (d)

(a) A sensible writer remarks that the singer who attempts the Cantabile should be endowed, in the first place, with a fine voice, of the sweet and plaintive kind, that the long notes, of which this song is composed may, of themselves, delight the ear: He ought to have great sensibility, that he may nicely feel and express in an affecting manner the sentiment: He should possess, besides, great taste and fancy, highly to ornament the melody, and thereby, give to it that elegance which is essential to this kind of song: An accurate judgement is likewise necessary, to keep his fancy within due bounds; and he ought to be a perfect master of the science of counterpoint that he may know precisely what liberties he may take with respect to the harmony of the other parts.

(b) (c) Different names for the subject of the Air. (d) In a playful manner.



unpublished Composers too frequently accompany Divisions with a Violin in the Octave, or with a crowded Harmony; (A) Therefore the following Examples are exhibited to show how the best masters support the Voice without rendering it inaudible.

### Andante Sostenuto

come this char - - - - - ming sea - son grace'

A noisy accompaniment or Symphony at the end of a Division \* gives the Singer time to breathe, and the Audience an opportunity of applauding.

### Allegro

la mia fe-li-ce-ta - - - - - fe-li-ce-ta la mia fe-li-ce-to.

Singers who are gifted with an agility of Voice, may acquire rapidity of execution by a daily practice of the next Division: It may appear impracticable to those who have not heard it; but the frequenters of the Opera have testified, that it can be articulated by a voluminous Voice with brilliant effect.

lasciami res-pi-rar - - - - -

lasciami res-pi-rar

(A) Which may be proper enough when they do not wish the Singer to be heard.



That species of composition wherein the succeeding part follows the preceeding with an imitative melody, is more valued by Musicians than Poets, for I have heard several of the latter observe that the performers singing different words at the same time creates confusion and very much injures the Poetry; This may often be the case, but the musician of feeling and sensibility, will as often render the sentiment more impressive, by selecting such words for the imitations as call for repetition. see the divine specimen at "Man to Man." \*

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Larghetto Moderato

DUETTO

Violini

Tenore

Baritono

Basso

Here here shall soft charity repair Here shall soft charity repair and break the bonds of grief

down the harrow'd couch of care Man to man must bring re - lief man to man must bring re -

down the harrow'd couch of care Man to man must bring re - lief man to man

re - lief man to man must bring re - lief.

must bring relief man to man must bring re - lief.

These Imitations are so natural and pleasing, that one of the most graceful Composers of the neapolitan school has introduced them with great effect near the end of the next charming Terzetto. see

The uncommon Accompaniment adds greatly to the sublimity of that Composition and can not be too much regarded by the young student.

Imitations cited from a well known Instrumental Quartetto.



*Conrade the Good.*

for three Voices Accompanied by 3 Tenors and a Violoncello.

Viola 1  
Viola 2  
Viola 3  
Violoncello

Heard you not his spirit singing Hark his passing bell is ringing Conrade the good whom  
Heard you not his spirit singing Hark his passing bell is ringing Conrade the good whom  
Conrade the good whom Saints whom  
Saints and Angels love Soon will he tune his harp in Choirs a  
Saints and Angels love Soon will he tune his harp in Choirs in Choirs a

This elegant Terzetto was engraved from a M.S. in the possession of an ingenious F.R.S. who had Taste and Judgement to collect the most striking musical Beauties during his Continental Tour.



.bove There with harmonies that heav'n can hear - delighted soothing past pa -  
 .bove with harmo -  
 .bove  
 ins meet him greet him melting strains ease his  
 .mes that heav'n can hear delighted meet him greet him melting  
 Cherub and seraph meet him Martyr and prophet greet him there with harmonies that heav'n can  
 pains see him rise soaring thro' the vault - ed skies soothing pains  
 soothing soothing pains soothing pains by new born raptures well requited soothing pains  
 hear delighted soothing pains soothing pains by new born raptures well requited soothing pains



cres: *f* *p*

past pains and grief Hear you not his spirit singing He whose passing bell is

past pains and grief Hear you not his spirit singing He whose passing bell is

Past pains and grief

ringing Melting strains Ease his pains see him rise see him rise Soaring

ringing Melting strains Ease his pains see him rise Soaring

Conrade the good whom saints and An- - - gels love see him rise see

thro' vaulted skies Light in streams of Glo - ry beams.

singing de - lighted in streams of Glo - ry beams.

see him soaring thro the vaulted skies in streams of Glo - ry beams.

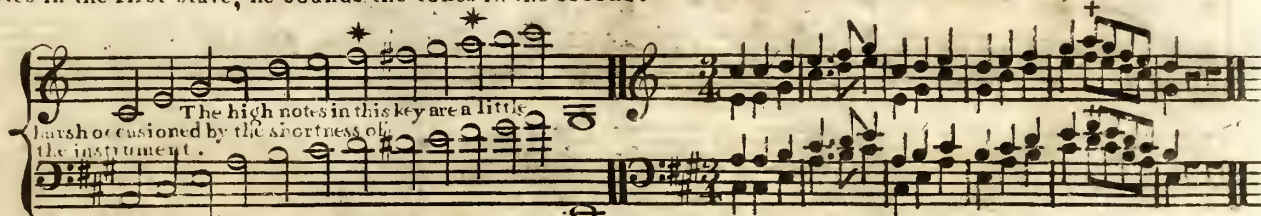


It is frequently called upon to set Horn Parts to many charming Airs; It should seem that the general observation which is made in all Theoretical works, viz: that "Parts for Horns, are always written in the Key of C" is insufficient even to enable some capable Professors to enrich their Compositions with that effective Accompaniment, I shall therefore offer a few remarks which probably may assist the young Composer.

Granted, that it is now almost the invariable custom to write the Copy from which the French Horn plays in the key of C, but the real tone of the written C is A, G, F, E, D, C, or B, according to the pitch of the Horn, it being forced to different lengths by Crooks, therefore when the foreign Term "Corni in A" is placed at the head of Horn parts altho' the performer reads the notes in the first stave, he sounds the tones in the second.

### Corni in A.

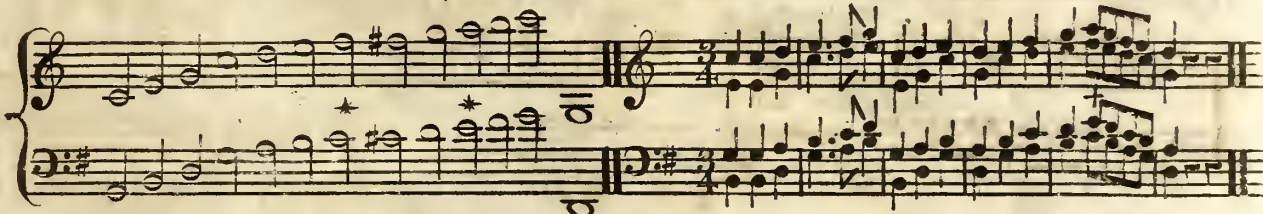
real tones of the above notes when they are played with A Horns.



The best masters prefer any part of the scale to the 4<sup>th</sup>. & 6<sup>th</sup>. of the key for holding notes see \* \* but when they pass over quickly as at + +. their imperfection is not offensive.

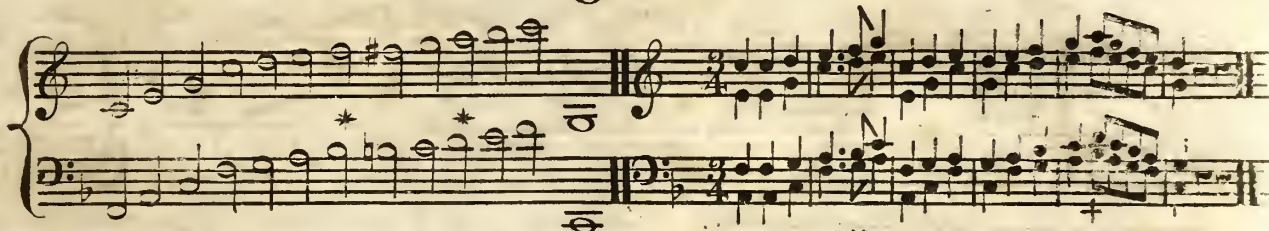
### Corni in G.

real sounds of the above notes when played with G Horns.



### Corni in F.

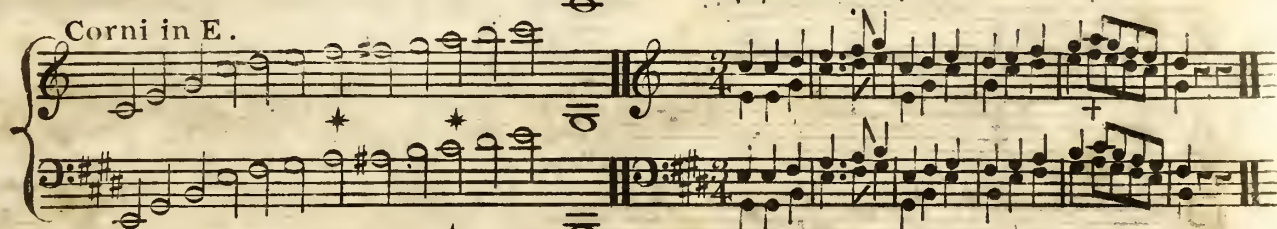
real sounds.



### Corni in E.

written notes.

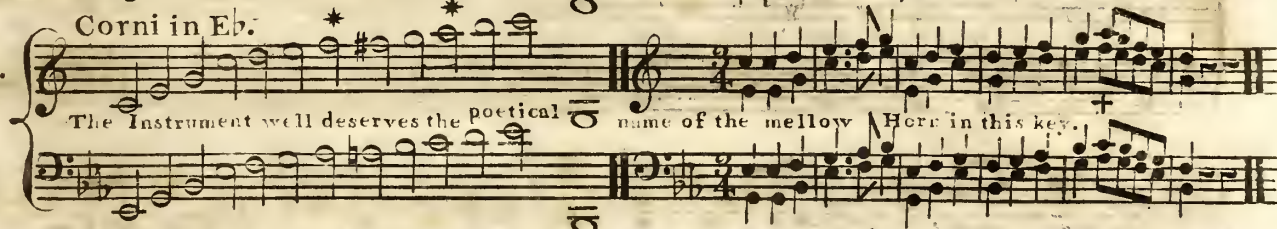
real tones.



### Corni in Eb.

written notes.

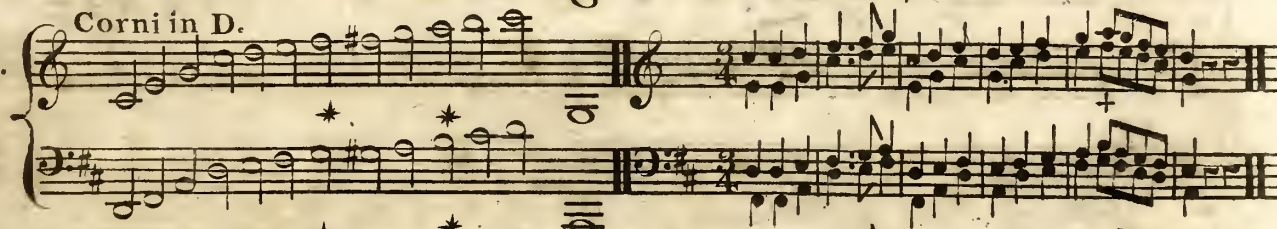
real tones.



### Corni in D.

written notes.

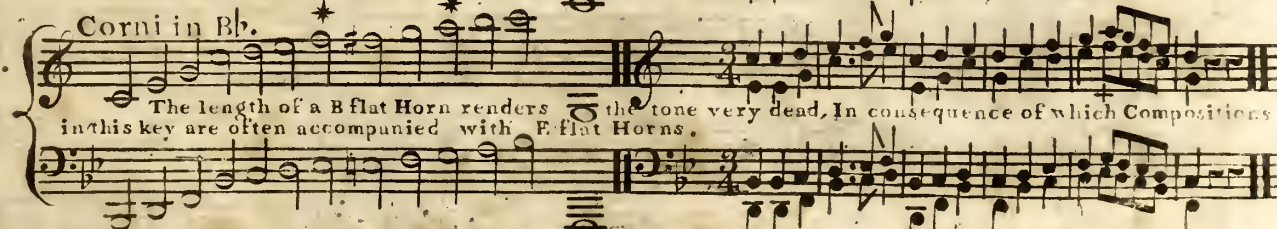
real tones.



### Corni in Bb.

written notes.

real tones.



Those performers who are embarrassed when they play from a score, in which there are solo parts for Horns May by referring to the above Table immediately perceive what notes they ought to sound on other Instruments for those which are written on the Horn stave.



Cor. Note or Colla Parte  
all terms which direct  
the first Violino to play  
the Voice part

Corni in Bb

Clarineti  
in B

Violini

Soprano

Alto

Tenore

Basso

Bassi

## QUARTETTO or GLEE

Arranged for four Voices with Accompaniments.

The positions  
of the Clarinets  
and Horns to the  
first bar are these

*Andante*

*con Voce*

Hope linger near me Let thy smiles cheer me mild angel hear me and my care be - guile

Hope linger near me Let thy smiles cheer me mild angel hear me and my care be - guile

Hope linger near me Let thy smiles cheer me mild angel hear me and my care be - guile

Hope linger near me Let thy smiles cheer me mild angel hear me and my care be - guile

Violino Colla Parte

Beam on my sight and banish all sadness Pangs of doubt and anguish allay Charm gay Hope the soul to

Beam on my sight and banish all sadness Pangs of doubt and anguish allay Charm gay Hope the soul to

*Viola*

This kind of moving Accompaniment is very fashionable in elegant Compositions.

gladness With thy bright in - spi - ring ray with thy bright and joy in - spi - ring ray.

gladness With thy bright in - spi - ring ray with thy bright and joy in - spi - ring ray. D.C.

With thy bright in - spi - ring ray with thy joy in - spi - ring ray.

*f* *f* *f*

\* The Note imitation here is natural and effective.



No termination has been so much hackney'd as this, yet the best master in every country still continue to use it in Vocal Compositions.

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Hear me and cheer me with thy friendly smile O cheer me with thy friend-ly smile.

Hear me and cheer me with thy friendly smile O cheer me with thy friend-ly smile.

Hear me and cheer me with thy friendly smile O cheer me with thy friend-ly smile.

Hear me and cheer me with thy friendly smile O cheer me with thy friend-ly smile.

Hear me and cheer me with thy friendly smile O cheer me with thy friend-ly smile.

*f* When B Clarinets accompany a composition in the key of B $\flat$ , the parts from which they play are written in C as in the above Example, But when they are used in the key of E $\flat$ , the parts from which they read are written in the key of F as in the following March.

B Clarinets

Horns in E $\flat$

Oboes  
Violins  
or  
Piano Forte

MARCH



# DIVERTIMENTO for three equal VOICES.

This Example will answer three purposes.

First, It will amuse those who are not too highly educated to be pleased with pretty commonplace Imitations.

Secondly, It will shew how a Composer, who has often delighted the Public, accompanies these simple Imitations by a passage in the Violins almost perpetually repeated.

Thirdly, It exhibits the general method of Accompanying with four Horns, two of which are in F, and the others in C.

The real sounds of the latter are those which the eye reads, but those of the former are a fifth lower. see the scale page 95 marked at the Cliff Corni in F.

Violini

Voices

Ye silver brooks wander Well pleas'd each Meander Your verdant bounds keeping we trace from the source But

Ye silver brooks wander well pleas'd each Meander Your verdant bounds keeping we trace from the

Ye silver brooks wander Well pleas'd each Meander Your verdant bounds keeping we

Corni in C

Corni in F

C Clarinets  
or \*  
Oboes

Violini

into streams gliding ye die in your course But in to streams gliding your

source But into streams gliding your lost Put in to streams

trace from the source we trace from the source But into streams gliding ye die in your course But in to streams

Basso

\* Parts for C Clarinets are written the same as those for Oboes.



lost by di-viding The fond willow weeping ye die in your course the fond willow weeping ye die in your course ye

gliding you're lost by dividing The fond willow weeping you're lost in your course ye die in your course ye

gliding you're lost by dividing The fond willow weeping you're lost in your course ye die in your course ye

die in your course ye die in your course.

die in your course ye die in your course.

die in your course ye die in your course.

Composers are very fond of finishing Compositions of this sort with noisy Accompaniments, which my master used to mark *con Strepito*.



That the same may sometimes be mistaken, and become Prognosticators.  
 The following Example may be made evident by a quotation from a Work which I ever read with pleasure  
 and the following Example which I ever hear with rapture.

"Of Pappich furnished the wild rude and often vulgar melody in the Beggars Opera with basses so excellent  
 that no good Contrapuntist will ever attempt to alter them". But since that Paragraph was written the Public has  
 been highly delighted with the effect of ingenious accompaniments to the whole of that Opera set by a Dramatic  
 Composer, whose Death was an irreparable loss to the English stage, for he not only supplied it with charming  
 compositions, but with excellent singers. Here I'm obliged to pause and drop a heart felt tear, while my mind  
 is filled with the remembrance of the Prodigies which he produced in his own family. Prodiges, Angels, who  
 were called to the heavenly Choir long before their divine Instructor, which caused a stream of melancholy to flow  
 through his latest compositions.

The following is the Example to refute the foregoing quotation, and may assist the Learner who is desirous  
 of setting effective holding notes for C Clarinets and F Horns.

The musical score is arranged in two systems. The first system includes staves for Horns in F, Clarinets in C, Bassoons, Violins, Viola, Voice, and Cello/Double Bass. The second system continues the instrumental parts. The vocal line is written in a single staff with lyrics underneath. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "Oh! ponder well, be not severe, so save a wretched Wife; For the rope that hangs my Dear Depends poor Polly's Life."

I hope that the examples on the last six pages will enable many of my readers to set Horn Parts to the reduced Scores  
 on the next five, which contain over rated Compositions that are not published in any other work.



## O BRING ME WINE.

It is but fair to conclude that the two following songs owe their popularity to the Poets, and Singers; as there are several inaccuracies in the Music.

Violins

Con spirito

Bis. \*

O bring me wine bring me wine bring me wine

wine wine wine bright source of mirth For from the fa-vor'd lips of him who

joy-ous lips the jest the taunt the song has birth the jest the

taunt the song has birth the so- - - - - ng has birth

\* The Latin term **Bis** is not put here to rectify a mistake; But to acquaint the young student that the passage to which it is affixed is to be repeated.



\* It is difficult to sing the word influence to two notes of equal length, and three would distort the melody.

wine wine wine o'er the soul sheds influence kind and gives a summer to the mind and gives a

summer to the mind a summer a summer gives a summer wine gives a

summer to the mind.

1st time 2d time

go to the Coda from this mark the third time.

When rosy wine when wine begins to flow the Goblin Care takes flight care

care takes flight Just as a Fiend and night departs at morn's celestial glow

Flute

† "gives a summer to the mind" are words most happily chosen by the Poet for repetition.



Those who wish to have more accompaniment to  
these four bars may easily fill up the vacant line.

103

just as a Fiend and night departs at morn's ce - les - tial glow.

Dal Segno

This system contains a piano accompaniment for the first system of the piece. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a key signature of one sharp (F#) and a common time signature. The music is in a 4/4 time signature. The lyrics are "just as a Fiend and night departs at morn's ce - les - tial glow." The system ends with a double bar line and a repeat sign.

Minore

Flute

Theres magic magic lodgd within the grape It makes the Lover view his

This system contains a piano accompaniment for the second system of the piece. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a key signature of one sharp (F#) and a common time signature. The music is in a 4/4 time signature. The lyrics are "Theres magic magic lodgd within the grape It makes the Lover view his". The system ends with a double bar line and a repeat sign.

Espressivo

3

nymph with beauties new Gives softness to her eyes her air her shape gives

This system contains a piano accompaniment for the third system of the piece. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a key signature of one sharp (F#) and a common time signature. The music is in a 4/4 time signature. The lyrics are "nymph with beauties new Gives softness to her eyes her air her shape gives". The system ends with a double bar line and a repeat sign.

CODA. \*

3d time.

lustre to her eye her air her shape to the mind wine gives a sum - mer

Dal Segno

This system contains a piano accompaniment for the fourth system of the piece. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a key signature of one sharp (F#) and a common time signature. The music is in a 4/4 time signature. The lyrics are "lustre to her eye her air her shape to the mind wine gives a sum - mer". The system ends with a double bar line and a repeat sign.

Cadenza

to the mind.

Violoncello

contra Basso

This system contains a piano accompaniment for the fifth system of the piece. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a key signature of one sharp (F#) and a common time signature. The music is in a 4/4 time signature. The lyrics are "to the mind." The system ends with a double bar line and a repeat sign.

\* for an explanation see the end of the next song.



## THE PRETTY LITTLE HEART.

I fear that the sight of this song will not prove sufficient to convey the style of it to a uniform singer; and the learned Harmonist will think it too trifling to merit his notice; yet it has pleased many attentive hearers, &c. "vain his attempt who strives to please you all!"

*Allegretto e semplice*

*Sym.*

*Corni*

*fz* *fz*

*So.*

I've a pretty little heart, I

*fz*

have it to be sold, But with it when I part, It will not be for gold, I've a little pretty heart, I

*fz* *fz* *fz*

*Sym.*

*So.*

have it to be sold, But with it when I part, It will not be for gold. I

*fz* *fz*

seek to exchange it and find A - - no - - ther as soft and as kind, I've a

*1* *Sym.*

pretty little heart, I have it to be sold, But with it when I part, It will not be for gold.

*sf* *sf* *sf*

\* Whenever a Composer can imitate an impressive passage in the treble with the bass, he seldom prefers any other mode of Accompaniment.



The best mode of accompanying the four Bars between the asterism \* and the tutti on the Forte Piano, is, to play the first Horn part with the right hand, and the second with the left (see Corni) 105

But Danger attends on be-

Corni

-lieving, For men are sometimes so de-ceiving, You smile I'm a-fraid Sir that

tutti

Women too may be so, So I've heard it often said Sir I for my part nothing

know I nothing know no nothing know. will not be for gold, When

The singer should introduce a short playful passage here.

2d

Coda

Dal Segno

from my little heart I part, It will not be for gold, when from my little heart I part, It will not be for gold, when

from my heart I part, It will not be for gold.

ad lib<sup>to</sup>

hr Sym.

The Italian Term Coda is generally affixed to a few Bars without which the Composition might conclude, yet the Editor approves of the supplement.



**DIVERTIMENTO for the VIOLIN**, in which there are some unexpected Modulations.

**Allegro**

mezzo forte

raddolcendo

espressivo

Diminuendo

cres:

**Allegretto.**

**For the OBOE VIOLIN or FLUTE**

It is rather a difficult Key for the latter, therefore it ought to be played in D.

raddolcendo

Repeat the dotted Bars.

Oboe

Violin

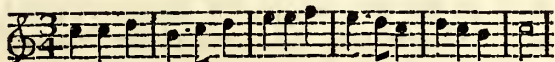
\* from Raddolcire to mitigate, to sweeten, to allay, to soften, to assuage.



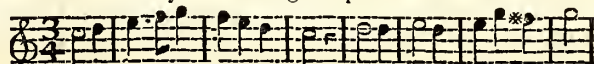
## ON MODULATION.

PRIOR to my having referred to several great authorities for information respecting the precise meaning of MUSICAL MODULATION, I imagined that it could not exist without a change of key. But an oracle says, "Modulation is the art of rightly ordering the melody of a single part, or the harmony of many parts; either keeping in one key, or in passing from one key to another;" therefore the first of the following simple melodies is

A Modulation in the Key of C.



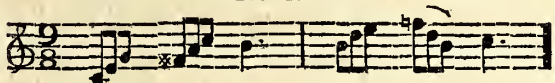
This Melody modulates from the Key of C to the Key of G, by the F being sharpened in a Cadence.



Modulation in one key is not so agreeable as the modulation that goes into other keys from it. Composers who prefer the old road to the new, pass from the master key to the 5th, 3d, 6th, 2d, or 4th, above the said master key, and establish them as subordinate keys by cadences. A few short examples of modulations from the master key C, to its neighbouring keys G, A, E, D, and F, will best explain this, and shew which of those keys have major, and which minor, 3ds.

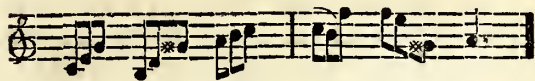
From the principal Key C to its Octave.  
The F sharp here seems to announce the Key of G; but before the Ear acknowledges a Change of Key, F natural appears in the Modulation, which takes it back to the principal or master Key.

No. I.



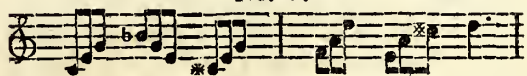
From the principal Key C to A its 6th, with a minor 3d.

No. III.



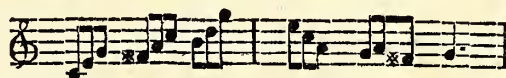
From the principal Key C to D its 2d, with a minor 3d.

No. V.



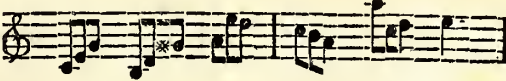
From the principal Key C to G its 5th, with a major 3d.

No. II.



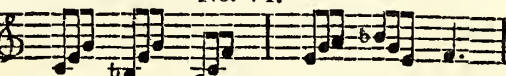
From the principal Key C to E its 3d with a minor 3d.

No. IV.

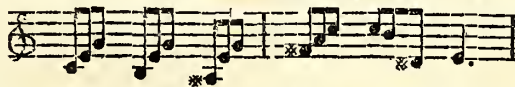


From the principal Key C to G its 5th, with a major 3d.

No. VI.

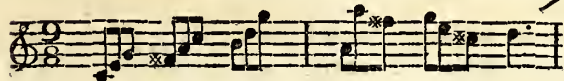


The Sharp 7th is the leading Note to each Key, but the Key is never established without a Cadence—See the Difference between No. I. and No. II. The Exception at No. IV produces an antique Effect; in Consequence of which a *Modern* will probably prefer this Mode:



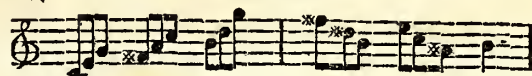
To the 2d of the Key with a major 3d, or to the 7th of the Key (major or minor), are forbidden Progressions by rigid Theorists; therefore the following Examples are objectionable, from being too sudden transitions,

No. VII.

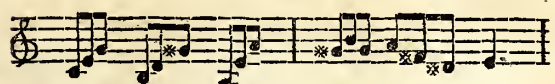


BAD.

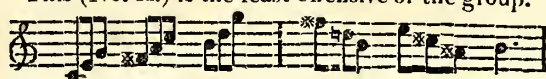
No. VIII.



No. IX.



This (No. X.) is the least offensive of the group.



*Critick B.* Though, in general, we much respect the oracle alluded to by our Author, yet we cannot implicitly submit to its decree concerning *modulation*. The oracle's definition is such as a man of letters perhaps would give, who is totally ignorant of music. But Mr. S. was too humble and submissive to authority in adopting such an unscientific definition in preference to his own conception, which was just, short, and intelligible, to every tyro in thorough bass or composition.

## OF THE FREE CAPRICCIO.

If all musical amateurs understood the German language, I should have few readers of the following article, as it is an abridged translation of a most valuable work; for which translation I consider myself under great obligations to an ingenious lady.

“A Capriccio is called free if it contains no measured rhythmus, and resolves into more keys than is usual in other pieces which are confined to a rhythmus, or invented from a given subject.

“In this last case a knowledge of the whole theory of composition is required. In the former, on the contrary, a fundamental knowledge of harmony, and a few rules in it, are sufficient. Both require natural talents, especially the Capriccio. One may have learned composition with tolerable success, and made good essays with the pen, yet nevertheless compose bad Capriccios. On the other hand, I believe that one may always safely prophesy success in composition to him who has a happy talent for the Capriccio (A), provided he does not begin too late, and compose too much.

“A free Capriccio consists of various harmonic chords, which may be denoted by different figures and divisions. You must fix on a key in which you begin and end. Though rhythmus has no place in such Capriccios, the ear nevertheless requires, as we presently shall see, a certain connection in the change and duration of harmonies among themselves, and the eye a connection in the disposing of the notes, by which you may explain your thoughts; the entire rhythmus or measure of this Capriccio is then usually seen, and you discover the nature of the time by the words written at the beginning.

“We shall be taught the good effect of this Capriccio by a piece which I shall lay before my reader.

“The Harpsichord and Organ require particular care in a Capriccio: the first cannot easily take one uniform colouring, while the second is diligently and properly combined with chromatic chords; though you must not treat the latter in too confined a manner, because the organ is seldom well tuned. The Clavichord and the Forte Piano are the fittest instruments for our Capriccio; both of them should and may be perfectly treated. To take off the dampers of the Forte Piano is the most pleasing mode, and if you take sufficient care to play no false note, it is the most charming for the Capriccio.

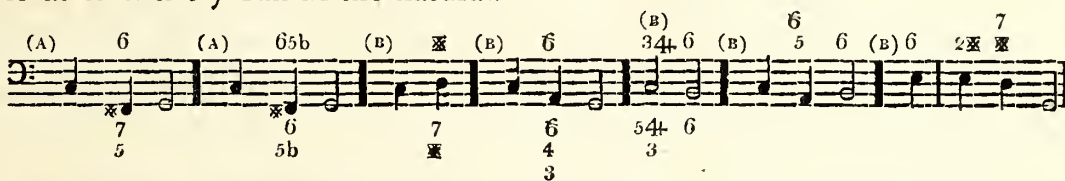
“Sometimes an accompanier must necessarily, in the course of a piece, play from his imagination. In this kind of the free Capriccio, as it is considered as a prelude which is to prepare the auditor for the piece that is to follow, you are more limited than in a Capriccio, where you merely wish to hear the powers of the performer.”

(A) It is my good fortune to frequently hear the extemporaneous flights of an astonishing performer on the Violoncello, which (*if they could be written down and published*) would not only prove a valuable treasure to the amateurs of that manly instrument in England, but to the most brilliant professors on the continent.

As the public at large have now no opportunity of hearing the extraordinary performer alluded to, it is to be hoped that he will comply with the earnest solicitations of his friends, and gratify them with a sight of his excellencies.

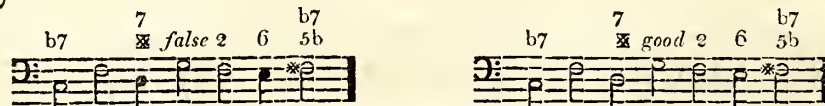


When you have time to be heard, you modulate into other keys: formal cadences are not always required; when they are, they are usually made at the end or in the middle of a piece. It is sufficient if the sharp 7th of the key into which you modulate, is heard in the bass or upper parts; this interval is the introduction to all natural modulations and their known mark. If it lies in the bass, it has the chord of the 7th, 6th, and 6th 5th (A): but likewise you find it in such examples as arise out of those chords (B). It is a beauty in a Capriccio, if you resolve with a studied cadence at the end into another key, and give it a different turn. This and other ingenious arts make a Capriccio good, only they must not always be used so as to entirely banish the natural.



The beauties of variety are likewise felt in the Capriccio. In the latter, figures and all kinds of good explanations are made. Mere running up and down the instrument with nothing but suspended or broken sonorous chords tires the ear; the feelings are neither excited nor calmed, to effect which is the principal end of a Capriccio.

In breaks you must neither modulate from one harmony to another too quick, nor too unequally.



This rule only sometimes may have exceptions with good effect; in chromatic passages you must invariably resolve harmony in the same way: you may likewise sometimes run up the scales with both hands; you may also do it with the left hand, while the right preserves its position.

He who has power will do well to not constantly use natural harmonies, but sometimes to deceive the ear: when the power is not great, the harmony must be agreeably filled up and varied, as a sameness would be flat. The discords may be doubled in the left hand. The ascending octaves in the full harmony are grateful to the ear. The fifths, on the contrary, are to be avoided. The 4th, when it is joined to the 5th and 9th, and the 9th, are not usually doubled.

When you not only modulate into distant keys, but wish to dwell on them, you must not be satisfied with the mere running up of the scales, and think that you can immediately go where you please; you must prepare the ear for the new key, by introducing various harmonic chords, that it may not be disagreeably surprized. You may find harpsichord performers who understand the chromatic, and can maintain its thesis, but there are only a few who can make the chromatic pleasing.

In a well written book on the Principles and Power of Harmony, the author says, that the Harp, when well tuned, is the most charming of instruments, but "that it never should be employed in compositions that wander farther than the 5th of the key."

A strict adherence to this precept would have tied the hands of many ingenious enthusiasts, who, since the invention of Pedals, introduce a more extensive circle of keys in their preparatory preludes than even the best performers on keyed instruments. "Hence it follows, that to alter or add to a law once considered as a perfect rule of obedience, when an alteration of circumstances requires it, is neither useless nor impertinent, but oftentimes the effect of wisdom and necessity."



Those Ladies who delight to wander in the mazes of Modulation, cannot have better Guides than the following.

From C major to A minor. 

From C major to G major. 

From C major to F major. 

From C major to D minor. 

From C major to E minor. 

From A minor to C major. 

From A minor to E minor. 

From A minor to D minor. 

From A minor to F major. 

From A minor to G major. 

The uneducated ear must listen attentively to many such extraneous modulations as the following, before it can relish the beauties in modern music.

Ladies who play well on the Piano Forte without understanding thorough Bass, may by a slight perusal of the foregoing pages, acquire a sufficient knowledge of figures to accompany these Harmonious (tho' sudden) transitions.

From C major to Csharp major. 

From C major to Csharp minor. 

From C major to D major. 

From C major to Eflat major. 

From C major to Eflat minor. 

From C major to E major. 

From C major to F minor. 

From C major to Fsharp major. 

From C major to Fsharp minor. 

From C major to G minor. 

From C major to Aflat major. 

From C major to Aflat minor. 

From C major to A major. 

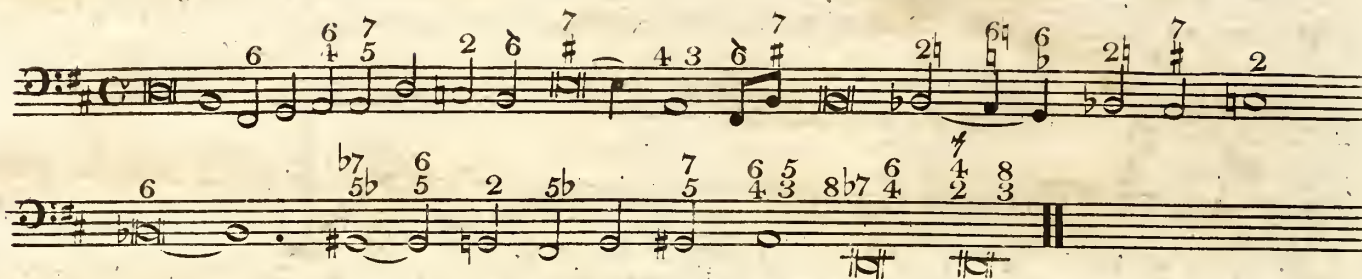
From C major to Bflat major. 

From C major to Bflat minor. 

From C major to B major. 

From C major to B minor. 

This figured bass is the out-line of the Capriccio which immediately succeeds it.



Where white and black notes are placed over each other, the chords should be twice played in arpeggio.

**Allegro**

**Arpeggio**

**Arp:** *p* *f* *p* *f* *p* *f* *p* *f*

**Arp:**

It has lately become very fashionable for young Ladies to exercise their fingers before they begin regular compositions with such Preludes as the following.



# PRELUDE in G.

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The first system of the musical score for the Prelude in G major, measures 1-12. It consists of two staves. The right staff features a continuous sixteenth-note arpeggiated pattern in G major. The left staff provides a harmonic accompaniment with chords and single notes, including a prominent G in the bass line.

in C.

The second system of the musical score for the Prelude in C major, measures 1-12. It consists of two staves. The right staff begins with a C major triad and continues with a sixteenth-note arpeggiated pattern. The left staff features a bass line with a forte (f) dynamic marking and a half note (h) marking, providing a steady accompaniment.

in D.

The third system of the musical score for the Prelude in D major, measures 1-12. It consists of two staves. The right staff features a sixteenth-note arpeggiated pattern in D major. The left staff provides a harmonic accompaniment with chords and single notes, including a prominent D in the bass line.

Those who think the Prelude in C too long may end at the pause



The Father of a wonderful family of Harmonists produced many such masterly modulations as the following to delight and instruct his sons.

PRELUDE.

The musical score for the prelude is presented in six systems, each with a treble and bass staff. The notation is in a historical style, featuring a key signature of one flat (B-flat) and a common time signature 'C'. The melody in the treble staff is characterized by rapid sixteenth and eighth notes, often beamed together. The bass staff provides a steady accompaniment with longer note values. The piece demonstrates various modulations, as evidenced by the changing key signatures throughout the systems. The overall structure is a continuous melodic and harmonic exercise.



The Extraneous Modulations in this Page will perhaps be too harsh for the common Ear, yet enrapture the educated admirers of Mozart.

The above is regularly measured, with bars, as it is not a Prelude to show the powers of a Performer, but to prepare the auditor for the piece that is to follow.



This ingenious **Cadence** is engraved from the original **M.S.** which I had the good fortune to purchase with the celebrated **Concertante** to which it is so proper an appendage: Therefore those who have been so often charmed with hearing it in Public, may now have an opportunity of seeing and studying it in Private, And a more excellent model for an instrumental Cadence in four parts perhaps cannot be exhibited.

[illegible]





First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a fermata and a half rest. The bass staff contains a melodic line with a fermata and a half rest. The tempo marking "Andante Allegro" is positioned at the bottom right of the system.

Andante Allegro



Second system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a fermata and a half rest. The bass staff contains a melodic line with a fermata and a half rest. The tempo marking "Crescendo" is positioned at the bottom right of the system.

Crescendo



Third system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a fermata and a half rest. The bass staff contains a melodic line with a fermata and a half rest. The tempo marking "Crescendo" is positioned at the bottom right of the system.

Crescendo



Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a fermata and a half rest. The bass staff contains a melodic line with a fermata and a half rest. The tempo marking "Crescendo" is positioned at the bottom right of the system.

Crescendo



Imitation of the Air mentioned page 18, arranged for the Piano Forte,  
without lessening its utility to Violin Performers.

Allegramente

The musical score is written for Piano Forte and consists of eight systems of two staves each. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical notations such as notes, rests, and ornaments. Dynamic markings include *fz* (forzando), *p* (piano), *p espressivo*, and *cres* (crescendo). The tempo is marked *Allegramente*. The score is a complex arrangement of a violin air, designed to be played on the piano without losing its utility for violin performers.



*rallentando* *ad lib<sup>o</sup>* *a tempo*

2<sup>d</sup> time the tamborin and triangle join and the Gs in the Bass are played an Octave lower.

Having been frequently applied to for the famous Swiss Air called le Rans des Vaches, I shall present it to my readers as it stands in Rousseau's Dictionary, and as it was noted by one of the greatest Violin Players that ever crossed the Alps.

*Adagio* *Allegro*

\* *corne muse* \*

*Adagio* *Allegro*

*Adagio*

"The following Rans des Vaches is not that which Rousseau published in his works, nor that of which M. de la Borde speaks in his Book upon music: Perhaps it is known to few!

*Adagio* *Allegro*

*Adagio* *Allegro*

The writer of the above added to it the following Note.

I have written the musick without marking any rhythm or measure; there are cases in which the melody ought to be unconfined, in order that it may be completely melody and melody only. Measure would but derange its effect. These sounds are prolonged in the space through which they pass, and the time they take to fly from one mountain to another cannot be determined. It is not rhythm and measured Cadence that will give truth to the execution of this piece; it requires feeling and sentiment.

\* a bagpipe



120 Much information may be gained by a careful perusal of an author's full score, for many of the points which delight at first sight, are not suffered to live after the review. A hasty incorrect writer lately objected to me, that one of our most favorite songs could not be the production of a good Harmonist, because the score was so full of blots. \* My memory furnished me with the underwritten quotations to reply with, which I hope he will profit by, \* and my young readers will perceive by the following example (which was engraved from the original M.S. in the authors' hand writing) that the greatest men, whenever they are studious to please, frequently gain their point by second thoughts.

*Tromba*

The 3<sup>d</sup> & 4<sup>th</sup> bars, have been written for the sake of imitation, but they are judiciously erased, as military spirit was wanted.

But if the brazen Trumpet sound, if the brazen Trumpet sound - - -

Seek for the best, without fondly embracing what first occurs. Examine all you invent, and range all you approve.

If this modulation had been pursued, the Song, which is now so perfectly unique, might have become tedious by prolixity.

*f* He burns with Conquest with Conquest to be

*p*

\* "The Pebble must be polished with care which hopes to be valued for a Diamond."

*Tromb*

*Corni*

*Viola* *fz*

*Violini*

*The Trumpet would*

*The Oboes sustaining*

burns with Conquest to be crown'd, and dares again the Field - - - and dares - - -

*f*

\* "Ev'n a copious Dryden wanted, or forgot  
The last and greatest art, the art to blot!"

{ "The time and care that are required  
To overlook and file and polish well  
Fright Poets from that necessary toil."



Those who wish to excel in the execution of rapid Divisions in Triplets, may acquire a neatness of Articulation by a daily practice of the following

Allegro Agitato

A Theatrical Manager who was present at the first representation of an opera in Paris, told me that the major part of the Songs were stolen from the Soldier tired. I afterwards

obtained a sight of the Score, and found the modulations to be very different, but the Composer who writes Divisions in triplets, is lucky if he escapes the name of a plagiarist.

Handwritten musical score for 'The Merry Widow'. The score is written on two staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is composed of eighth and sixteenth notes, with many notes beamed together. The bottom staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a series of chords and rests, with some notes beamed together. The notation is handwritten and appears to be a sketch or a working draft.



The common ear wants much education before it can understand the sudden transitions that are so prevalent in modern music, which are chiefly effected by the chord of the diminished 7<sup>th</sup>: but as that chord is so difficult to transpose, I shall save my young readers some trouble by the following exhibition of it.



The chord of the diminished 7<sup>th</sup> and its derivatives are likewise very properly termed **Equivocal Chords**, because they give an ingenious Composer an opportunity to cheat (yet please) the Ear with a transition more charming than that which is expected.

In the following Table each equivocal chord makes a progression to four different Keys, and those who wish to acquire a readiness of playing double flats and sharps, may find this Table very useful:

For the sake of simplicity the commonest of all Cadences has been preferred, but all sorts of passages may be drawn from the chords, which may conclude with any fashionable termination.

(A)

(A) All the flats, sharps, double flats, or double sharps which are placed before the last chord of a single bar effect the first chord of the following bar, unless they are contradicted: This rule has lately become general.



The image displays six systems of musical notation, each consisting of a treble and bass staff. The music is written in a key with one flat (B-flat) and a common time signature. The notation features complex harmonic structures, including frequent use of the diminished 7th chord, which is used to create unexpected transitions between different harmonic areas. The music is characterized by rapid changes in key and mode, creating a sense of surprise and tension.

Unexpected transitions made by means of the Diminished 7<sup>th</sup>

For the VIOLONCELLO or VIOLA.

*Allegretto Sempre Legato*

The image displays four systems of musical notation, each consisting of a treble and bass staff. The music is written in a key with one flat (B-flat) and a common time signature. The notation features complex harmonic structures, including frequent use of the diminished 7th chord, which is used to create unexpected transitions between different harmonic areas. The music is characterized by rapid changes in key and mode, creating a sense of surprise and tension.

Dynamic markings and performance instructions include:

- Diminuendo* (above the first system)
- Allegretto* (above the second system)
- Allegretto* (above the third system)
- Fortiss.* (below the fourth system)
- For:* (below the fifth system)
- espressivo* (below the sixth system)



# An EXERCISE containing Abrupt Modulations for the Violin.

**Allegro** Young Performers are recommended to read Page 108 before they practise this Capriccio.

The musical score consists of seven staves of music. It includes various technical markings and symbols:
 

- Siege**, **Simile**, and **Segue** markings above the first staff.
- A measure number **22** on the third staff.
- A marking **8va alta** (octave higher) above the fifth staff.
- A marking **sciolto** (ad libitum) above the sixth staff.
- A marking **Loco** above the seventh staff.
- A marking **Cadenza ad lib:** below the seventh staff.
- Repeating signs (double slashes) are used throughout the piece to indicate repeated passages.
- Accents and slurs are used to indicate phrasing and articulation.

## Explanation of the Symbols, and Instructions for the manner of fingering the above.

Where *Siege*, *Simile*, *Segue* or these marks occur // repeat the foregoing passage. Play all the notes between the Asterism \* and the Obelisk † on the half Shift. At the Index place the first finger on the second string for F Flat, and keep that position untill you are directed by the figures 1 & 2 to change it.

Play all the notes from 8<sup>va</sup> alta to loco, an octave higher than they are written.

The following **Modulation** which has a particular Enharmonic change in it, is, for the Violin or Tenor.

The modulation exercise consists of four staves of music. It includes various technical markings and symbols:
 

- Repeating signs (double slashes) are used throughout the piece to indicate repeated passages.
- Accents and slurs are used to indicate phrasing and articulation.
- Measure numbers 1, 2, 3, and 4 are placed above the staves to indicate specific measures.
- A marking **O** (octave) is placed above the third staff.
- A marking **1** is placed above the fourth staff.
- A marking **2** is placed above the fourth staff.
- A marking **3** is placed above the fourth staff.
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- A marking **99** is placed above the fourth staff.
- A marking **100** is placed above the fourth staff.

The Violin player may add these fashionable slides and leaps.

## Remarks on the above.

Without a caution the performer perhaps, will not play the G flat, sharp enough with the 2<sup>d</sup> finger. The substitution of C sharp, E natural, and G sharp, for D flat, F flat, and A flat, will require qualifying: The F\* should be played as flat as ever the ear will bear it. Enharmonic changes are generally played with the same fingers, but this is an exception. At the Index the 2<sup>d</sup> finger should be firmly placed on the 3<sup>d</sup> string for F sharp, that the position may not be altered with the stretch of the other fingers. The A in altissimo may have a frightful appearance, but as it is the double octave to the open string, the performer will seldom miss it; and the open string G will give him an opportunity of taking the half shift for the turned shake. Composers and copists furnish a Theatre with the score and parts of an Opera very expeditiously since the invention of musical shorthand. But I am afraid that this ingenious method of lessening labour, is a great incitement to repetition; for each of these strokes // has saved me the trouble of writing eight semiquavers.



## CONCLUSION.

It was my intention to have concluded this volume with illustrative examples, cited from the works of our distinguished living composers in England; but the generous reader will perceive that those additions would have swelled the book to such a size that I must have sustained a loss by an extensive sale: I have therefore reserved them for a continuation of the work, which I mean to publish occasionally under the title of Universal Harmony.

Although it is contrary to my general plan to address any professional gentleman by name in the Introduction, yet I cannot prevail with myself to write the final word before I have publicly acknowledged the services which Dr. Arnold has rendered me by the loan of his Musical Type. I likewise lie under particular obligations to my much-honoured master Sir William Parsons (so do all grateful Musicians), whose merit and conduct have given a consequence to a profession which it never before experienced, at least in England; for which may he enjoy his exalted situation as long as I have the honour to be Musician in Ordinary to the best of Monarchs.

FINIS.

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N.B. *The additions are distinguished by Asterisks.*

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**RUDIMENTS**  
OF  
**THOROUGH BASS,**

FOR  
YOUNG HARMONISTS;

AND  
PRECEPTS FOR THEIR PROGRESSIVE ADVANCEMENT,

EXEMPLIFIED BY NATIONAL AIRS, SOLFEGGIOS, SERENADES, CAVATINAS, DUOS,  
TERZETTOS, GLEES, MADRIGALS AND CHORUSES.—INSTRUMENTAL  
GROUNDS, VARIATIONS, PRELUDES, MODULATIONS, EMBEL-  
LISHMENTS, SONATAS, TRIOS, QUARTETTOS, CRE-  
SCENDOS, CADENZAS, OVERTURES,  
AND SYMPHONIES:

WITH  
ANNOTATIONS, ANECDOTES, FAC-SIMILES,

AND  
*A HARMONICAL SYNOPSIS;*

ALSO,  
A SUCCINCT ACCOUNT

OF THE  
**Rise and Progress of the Philharmonic Society,**

RECENTLY ESTABLISHED IN LONDON.

BEING  
AN APPENDIX TO AN INTRODUCTION TO HARMONY.

BY  
**WILLIAM SHIELD,**  
MUSICIAN IN ORDINARY TO HIS MAJESTY.

---

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TO

JOHN CROSDILL, ESQ.

AS A TESTIMONY OF REGARD FOR HIS SUPERIOR TALENT,

AND OF GRATITUDE FOR HIS GENEROUS FRIENDSHIP,

THE FOLLOWING PAGES, WHICH WERE CHIEFLY WRITTEN

UNDER THE ROOF OF HIS RESIDENCE,\*

ARE RESPECTFULLY INSCRIBED, BY

HIS OBLIGED AND FAITHFUL SERVANT,

WM. SHIELD.

\* At Escricke, the seat of Richard Thompson, Esq. where the author not only experienced the gratifying advantage of hearing the best music, but of examining the best foreign theories with accomplished linguists, and many other encouraging auxiliaries, which can never be erased from his memory.





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# APPENDIX.

## Thorough Bass.

THE reader is supposed to be capable of performing *elegant melody*, particularly if he be endeavouring to acquire a knowledge of *practical harmony*; therefore the superfluous elements of the *former* have not swelled the size of this volume, as its title only promises those essentials which will (it is hoped), be of greater importance to the student of the *latter*.

The chords in *Thorough Bass* being denoted by figures set over or under bass notes, what those figures indicate has been preferred for the commencement of the following instructions.

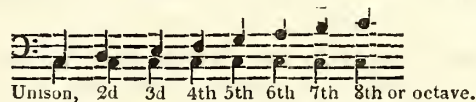
The figures 1, 2, 3, 4, 5, 6, 7, 8, are directors for the addition of unison, second, third, fourth, fifth, sixth, seventh, and octave to a given bass; all of which (except the first) are sounds more acute than the said bass.

It has appeared extraordinary to many, that the unison, being the self-same tone, should be designated by 1, as 2, 3, 4, 5, 6, 7, and 8, are elevations by degrees, on which account they are in many works called steps: architects and musicians number their scales differently, as the former's *first* step is an elevation.

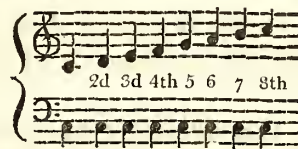
However, we will suppose musical intervals to be spaces between two sounds, although the counting of them has been productive of as much altercation, as "whether the first day of the year 1800 was the commencement of the present century!" We *must* use part of the terms which ingenious harmonists have established, though, perhaps, others more proper might be sometimes invented.

Here follows the notation of the abovementioned intervals, in the natural

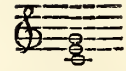
key of C, with a major 3rd.



The five horizontal lines are, by all writers, but by very few practitioners, collectively called a staff, for which the readers of old books will find stave. Although these latter eight notes (being in the treble staff) are an octave higher than the former eight on the bass staff, they are still called unison 2d, 3d, 4th, 5th, 6th, 7th, 8th, and more frequently used as such in thorough bass, than the real distances.



C, E, and G, (played or sung at the same instant,) produce that concord of sweet sounds, called in England the common chord, with its 3d major.



But concords with four sounds will be oftener wanted than those with three; therefore, the next arrangement of this fundamental chord includes the octave to the bass.



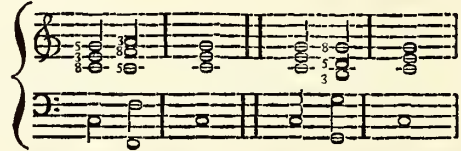
Either the 3d, or the 5th, or the octave, may be placed next to the bass, which different arrangements of the upper parts are termed three positions. Composers, by a more enlarged dispersion, produce three more positions, which the fingers cannot reach, therefore the exhibition of them is reserved for the article under the head of dispersed harmony.



The following short progression employs the common chord of C, the common chord of F, and the common chord of G; each of which consists of a fundamental bass, a major 3d, a perfect 5th, and a perfect 8th, in different positions.

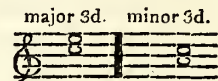


From which example the reader will perceive, and it will be useful hereafter to bear it in mind, that to ascend a 4th, or descend a 5th (with the bass notes), is considered by harmonists equivalent.

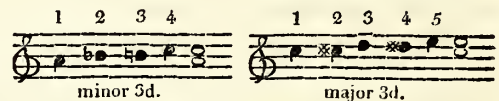


Beginners are recommended to play the chords which lie next the bass first, and afterwards the different positions alternately; as that mode of practising *all* the examples may greatly facilitate the gratifying accomplishment, reading and performing from scores.

The interval between C and E is greater than that between A and C; therefore, the former has been called a major, and the latter a minor 3d.



Performers on the Piano-forte may compute distances by the short and long keys of that instrument, naming the key which sounds the lowest note 1, and the next key above it 2, proceeding in the same manner up to 4 for a minor 3d, and to 5 for the major.



In the common chord to A with a minor 3d, if the octave to the bass appears, the chord is said to contain four parts.



The following example begins with it, and is first succeeded by the perfect chord of E, but with a major 3d. Immediately it appears again, but succeeded by the common chords of F, C, and F, with major 3ds, D with a minor 3d, E with a major 3d, when it appears again followed by D with a



minor 3d, E with a major 3d, which the said common chord of A with a minor 3d succeeds for the conclusion; all of which chords are comprised in eight bars, and in three positions.

good compositions seldom end with the 5th above.

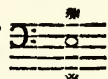
or with the 3d.

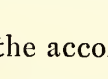
therefore, this position is preferred, because it concludes with the key note uppermost.



Those who have only studied the elements of melody will perceive the reason why the G is made sharp in the chords which stand above E.

But lest they should have forgotten that the ascending scale in the minor mode of A comprizes G sharp, it is here inserted.

Harmony should never destroy the character of melody; besides, the conclusion of a composition in three or four parts, without a major 3d being heard in the chord immediately preceding the final key note or last chord, is displeasing to modern ears (those of Scotchmen or Irishmen excepted). I hope that I shall not be misunderstood in this place, by any one supposing that I am arraigning the taste of the Caledonian or Hibernian bards whom I venerate; for, had I not been partial to their original simplicity, I should not have succeeded in those imitations of it, which have by many been denominated my happiest productions.

The sharp placed above or below the bass note E,  is the signature which instructs the accompanier to play a major 3d and perfect 5th with it; for, were 3, 5, 8, placed singly and horizontally, or al-

together perpendicularly  and the sharp omitted, the accompaniest who is

obedient to the letter (or rather the figure) of the law, would play a minor 3d;  but a harmonious ear would prevent a repetition of such an unsatisfactory conclusion as this. 

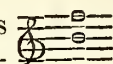
An accompanier with a fine ear (although he may be without science,) often corrects a careless signature.

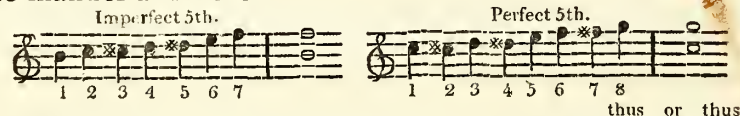
A common chord with its 3d minor succeeded by another with its 3d major, is an entertaining progression.

These two bars also afford important information relative to signatures.—It is a general rule to count every interval from the bass in conformity to the nature of the key; therefore, the sharps and flats denoted by the thorough bass signature are here accidentals, expressing major and minor 3ds: a natural is also used here to signify a major 3d, because the same bass note first carried a minor 3d denoted by a flat. The horizontal short line drawn from the figure 5— is called a mark of continuation, and implies that the said sound which expressed that 5th must be a part of the succeeding chord.



### *The imperfect or diminished fifth.*

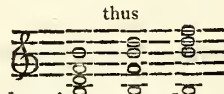
When F is placed above B thus  and sounded together, the imperfect 5th is heard; called so because its two notes are considered to be nearer to each other (by a minor semitone) than those which produce the perfect fifth; which will appear evident when the keys are counted in the same manner as before.



It is accompanied in three parts with a minor 3d,

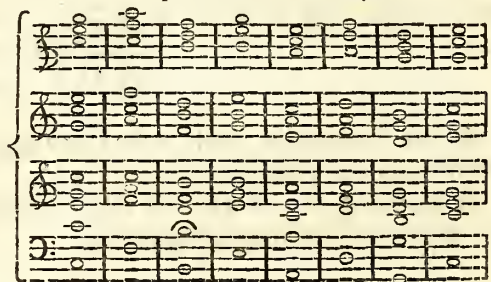


and in four with a 3d and 8th



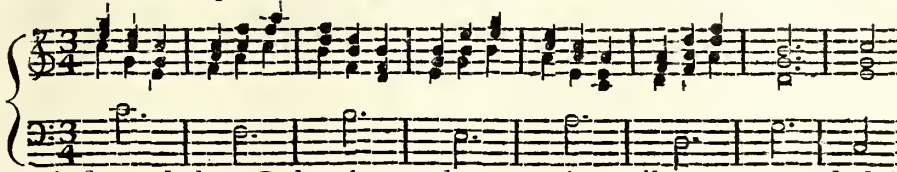
It is not customary either to begin or end a composition with it; therefore, the common chord of A with a minor 3d, the common chord of F with a major 3d, and the common chord of D with a minor 3d, precede it in the following example.


Two perfect chords to C and F with their 3ds major precede it in this example.

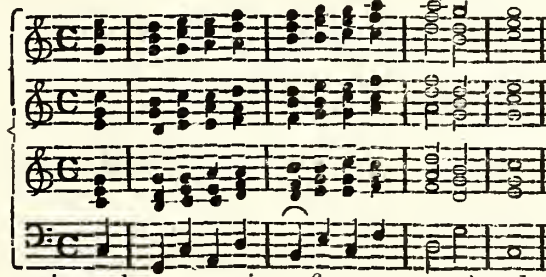




Here follows the same bass, but in triple time; the chords over which hop too much, but the example may be useful by exposing that impropriety. It may likewise revive in absent minds the three positions of six chords.



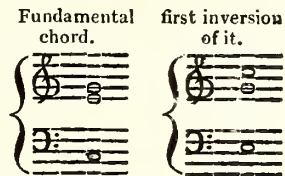
A small arch formed thus  has been almost universally recommended by didactic writers for the signature of the imperfect 5th; but voluminous composers have almost as universally preferred a figure. For I have examined many living works, even down to the year 1605, when thorough bass was invented, and have seldom discovered the arch, although I cannot help being an advocate for it when the chord is succeeded as in the above examples and in the following phrase; which (although it consists but of four bars) comprizes three species of common chords.



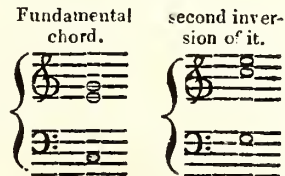
### *Inversion.*

If I have been sufficiently explanatory, the reader will be well enough acquainted with the most perfect chord in harmony to proceed to the inversion of it.

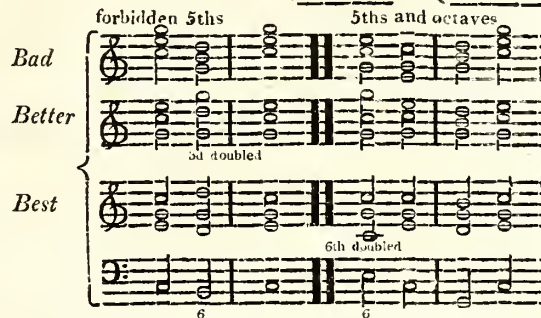
A chord is said to be inverted when the bass and one of its upper parts have changed places. Thus the common chord of C, by the 3d being taken for its bass, is converted into a chord called the 6th; its 6th having been the fundamental bass of the chord from which it is derived.



The second inversion is effected by taking the 5th for a bass, by which transformation it becomes a chord called the 4th and 6th; the 4th having been the fundamental bass of the common chord from which it is derived.



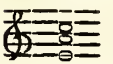
Any of the notes which compose the chord of the 6th may be doubled for a fourth part; therefore, the chord of the 6th is said to contain four parts when the 3d or the 6th to the bass is doubled. The 8th may also be doubled, but the latter does not appear in the following short progression, as it consists of only two perfect common chords and their inversions.



This arrangement of the chords in the first staff is objectionable, because they not only skip too much for thorough bass, but produce one of the most unpardonable trans-





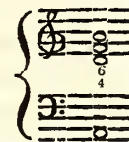
The chord of the 4th and 6th, which is the second inversion of the common chord of A with a minor 3d in three parts is written thus:  the effect of which impressively proves that no composition should either begin or end with it. By playing the following four bars it will be twice heard, which may appear extraordinary, as the right hand strikes the same notes for the fundamental chord and its two inversions. But all the parts of harmony are calculated from the bass; and when the 3d of a common chord is selected for the bass, it is simply called the chord of the 6th, although it be accompanied with a 3d; but when the 5th of a common chord is taken for its bass, it is called the chord of the 4th and 6th.



It was necessary to mark a 5 above the sharp in the common chord to E, because it was preceded by a 6 on the octave of the bass note bearing the same name.

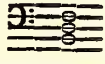
When the figures 4 and 6 are thus affixed to A, the signature indicates these notes for its accompaniment.


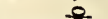

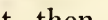
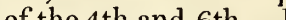

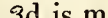
The 4th being perfect and the 6th minor, prove that the 4th and 6th to A, and the 4th and 6th to E (as above), are of the same species; and the latter may be called a transposition of the former. Both these chords are introduced in the two following examples, the last contains three species of the chord called the 4th and 6th.



The dash through the 6 and the 4 raises those intervals a minor semitone; in consequence of which, where they occur, a sharp is placed before F and D in the treble line.

### *Inversion of the chord called the imperfect or diminished fifth.*

It has been already observed, that when B, D, and F are written thus, and sounded together, the combination presents to the eye and to the ear the imperfect common chord; but when B, by inversion, is made the highest and D becomes 

the lowest note, the union loses a little of its character and all its name; for it is in this form called a  chord of the 6th; and when F is placed  the lowest, it then becomes a chord of the 4th and 6th. In the  imperfect common chord, the 3d is minor and the 5th diminished; in the first inversion of it, the 3d is minor and the 6th major; in the second inversion of it, the 6th is major and the 4th is said to be extreme sharp. It will appear strange that B, when placed above F thus,  should be called an extreme sharp 4th, as both notes are in the diatonic scale of C in the major mode,  particularly as there is not any 4th to which the epithet sharp is given; and the same B, when placed above D, is  only termed a major 6th. 

Neither this chord nor its two inversions are so often used as the same notes which compose them are, for three parts of another chord, which cannot be classed with common chords. But in the following example both the inversions of the chord under consideration are introduced; and, for the sake of uniformity, in four parts and in three positions.

Descending with an imperfect 5th to a perfect, is better than ascending to it; yet both should be avoided as much as possible.

A chord and its inversions may be repeated several times in various positions, before any of them are succeeded by a chord of a different description.



Some particular masters have figured such basses as the above in the following manner.



But, where motion has been given to the bass with the parts of one chord, the generality of composers have conceived that a thorough bass signature would have been superfluity.

I will close this exhibition of concords with two specimens of favourite simplicity: the one ancient (or rather old), the other modern (but not new), which do not employ more chords than those already given, and which I hope have been so thoroughly understood as to be well remembered.



**FLAUTO**

**CHORDS**  
Denoted by the thorough bass signature

**VIOLIN**

**CHORDS**

When performers of taste embellish an Air, the highest notes of the chords should differ from the melody

When movements of this description are performed in moderate time, it is customary to strike three chords in each bar, except at the end of a section, or phrase.

Dal Segno

We shall now treat of DISCORD.

Discord, like that of Musick's various parts, Discord that makes the harmony of hearts,  
Discord that only this dispute shall bring, Who best shall love the Prince & serve the King.

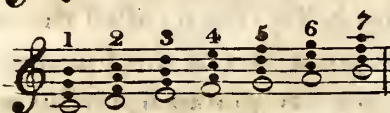
"The Necessity of double Rhimes, and ordering of the words and numbers for the sweetness of the Voice, are the main hinges on which an Opera must move; and both of these are without the compass of any art to teach another to perform; unless Nature in the 1<sup>st</sup> place has done her part, by enduing the Poet with that nicety of hearing, that Discord of sounds in words, shall as much offend him, as a Seventh in Musick would a good Composer."

If a seventh had been offensive to all good Composers, Alexander's Feast would have afforded but a mawkish treat; For altho' some spiritless Compositions consist entirely of ConCORDS, it never will be in the Power of Music to imitate the Passions, so strongly described in that Noble Poem, without the aid of Discord; and the reader of the following pages will perceive that the seventh is the Root, or Foundation, of all musical Discord; therefore the meaning of our great Poet must have been the improper treatment of it.

(a) In the Key of D with a minor 3<sup>d</sup>, the Ancients inserted B flat as an accidental, the Moderns mark it at the cliff.




The Interval term'd a seventh, when form'd with any two notes of the Diatonic Scale in the major mode can only be major or minor <sup>major 7<sup>th</sup> minor 7<sup>th</sup></sup> Yet when each note, of the said Scale, has a 3<sup>d</sup> a 5<sup>th</sup> and a 7<sup>th</sup> placed above it,

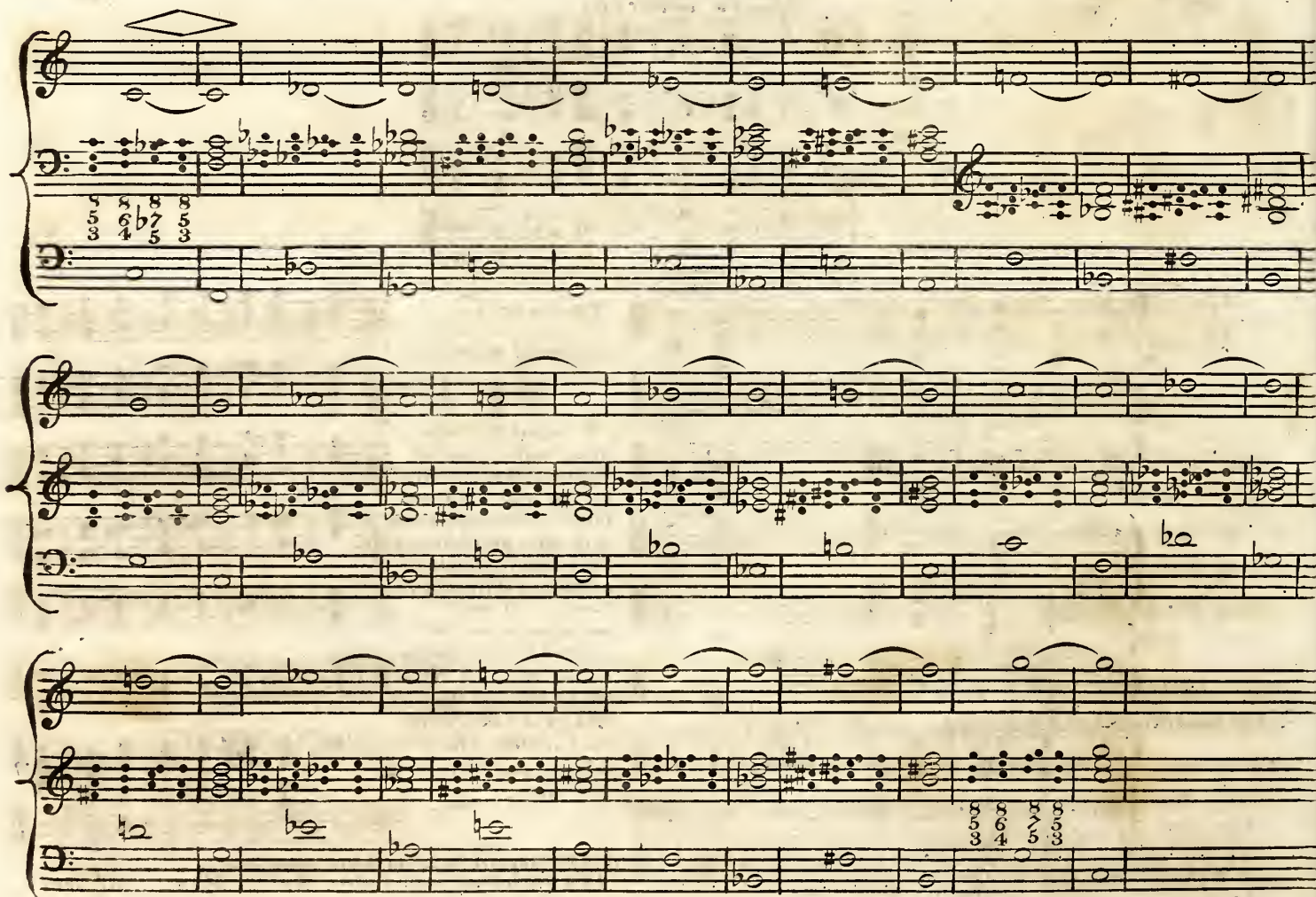
thus  It exhibits four species of harmonious compound, call'd Chords of the se-

venth: In those numbered 1 and 4, the 3<sup>d</sup>s are major, the 5<sup>th</sup>s perfect, and the 7<sup>th</sup>s major; In numbers 2, 3, and 6, the 3<sup>d</sup>s are minor, the 5<sup>th</sup>s perfect, and the 7<sup>th</sup>s minor, In N<sup>o</sup> 5, the 3<sup>d</sup> is major, the 5<sup>th</sup> perfect, and the 7<sup>th</sup> minor, In N<sup>o</sup> 7 the 3<sup>d</sup> is minor, the 5<sup>th</sup> imperfect, and the 7<sup>th</sup> minor; The different qualities of the 3<sup>d</sup>s and 5<sup>th</sup>s have been found a little perplexing, to those who have studied the whole of them together; It is therefore recommended to begin with N<sup>o</sup> 5, without noticing the others, until that most agreeable of all Discords, has made a lasting impression on the mind.

"Another Song, requires another day."

It is the first chord in many modern Compositions, and few of any age end without its being the penultimate harmony, as when it is followed by the common chord of the Key note, they form the most satisfactory concluding perfect Cadence;

 The improving practitioner shall now be relieved from the tiresome monotony, which a restriction to the Keys of C Major, and A Minor,<sup>(a)</sup> has hitherto occasioned; Previous to which, it will be necessary to acquire a readiness of striking the chords to chromatic basses, which a daily practice of the following Ascent, will amusingly facilitate, as the Discord, under consideration, appears in each alternate bar, preceded by two Concords: Vocal Performers frequently improve their intonation, by sustaining the highest notes of such exercises, with crescendos, and diminuendos, When particular effects are wanted, parts of a chord are often omitted; The fifth of the full chord of the seventh, is here retrench'd to render the progression of the notes, which lie next to the bass, more melodious.



(a). This accommodating Elipsis, is now so universally understood, to mean C with a major 3<sup>d</sup> and A with a minor 3<sup>d</sup>, that henceforth every other Key, will be described in the same concise manner.



There are three Inversions of the four sounds which constitute the Chord of the seventh. The first of which is called the fifth & sixth, figured thus  $\frac{6}{5}$ ; the second Inversion is the chord called the third and fourth, figured thus  $\frac{4}{3}$ ; the third Inversion is the chord called the second, figured thus, 2 or thus  $\frac{4}{2}$ . There are likewise various positions of the Fundamental Discord and its Inversions. In the following Examples they are placed upon the accented bass note of each bar, and their resolutions on the succeeding unaccented part. (a)

Chord of the minor 7<sup>th</sup> major 3<sup>d</sup> and perfect 5<sup>th</sup> upon G with its inversions

The minor 7<sup>th</sup> major 3<sup>d</sup> & perfect 5<sup>th</sup> upon E with its inversions

3<sup>d</sup> Position  
2<sup>d</sup> Position  
1<sup>st</sup> Position

Perfect Cadence  
Interrupted Cadence  
Perf. Cad.  
Interrupted Cad.

7 6 4 2 2 7 7 6 5 4 3 2 1

The minor 7<sup>th</sup> to D<sup>d</sup> but with a minor 3<sup>d</sup> prepared & resolved (b)

3<sup>d</sup> Position  
2<sup>d</sup> Position  
1<sup>st</sup> Position

7 7 7 6

3<sup>d</sup> Inversion  
2<sup>nd</sup> Inversion  
1<sup>st</sup> Inversion

The same Discord with Inversions

The minor 7<sup>th</sup> minor 3<sup>d</sup> and imperfect 5<sup>th</sup> (c)

7 7 7 6


The Major 7<sup>th</sup> accompanied with a major 3<sup>d</sup> & perfect 5<sup>th</sup>

This last Chord is disagreeable to the ear without being qualified by preparation & resolution & the ingredients to render it palatable, are not so readily obtained as those of other mixtures: It bears a conspicuous part in a progression which some Authors term A SEQUENCE, and others A CHAIN of SEVENTHS which are linked in seven different manners upon this bass.

7 7 7 7 7 7 7

- (a) Two Doctors of great celebrity prefer the terms strong and weak parts of the measure to accented and unaccented. \*The 5<sup>th</sup> may be omitted, and the octave to the bass, or to the third (if minor) taken instead of it: But the 7<sup>th</sup> or the 3<sup>d</sup> when the latter is major ought never to be doubled.
- (b) When the note which forms the Discord is part of the preceding Chord, the former is prepared; and when it descends one degree, it is resolved.
- (c) Some Theorists will not allow this to be a chord of the seventh because its bass rises a second instead of proceeding by leaps of a fourth ascending or a fifth descending.



When accidents are added, a modulation takes place, which altered Progressions (according to the opinion of some Authors) ought not to retain the appellation of Sequences, as the sharps and flats lead to new keys: perhaps Rotation might prove an acceptable Term, but I am almost afraid to coin new names for old Articles, having provoked sarcastic Wit, by calling this useful director  a Rhombus.

In the Key of C major      C major      led by F# to G      by Bb to F      by G# to A minor

(a) 

by D# to E minor      by C# to D minor



In the Key of A minor      From A minor      led by D# to E minor




by C# to D minor      Led by the perfect Cadence to C major

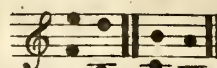


by F# to G major      by Bb to F major



In the above Examples,  
the major 7<sup>th</sup> in this chord

 resolved by descending  
a tone to the 3<sup>d</sup>.

 but it as frequently ascends  
a semitone to the 8<sup>th</sup>

3<sup>rd</sup>  
Position

2<sup>d</sup>  
Position

1<sup>st</sup>  
Position









With the notes of the  
Ascending Scale in  
the minor mode of A,  
may be arranged 3  
chords of 7<sup>ths</sup> which  
cannot be formed  
with those of the  
major mode

all of which are pro-  
duced by the mixture  
of G# with the natu-  
ral notes

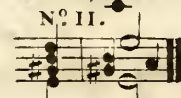
N<sup>o</sup> I. 

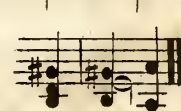





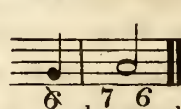


prepared & resolved

N<sup>o</sup> II. 



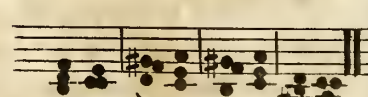


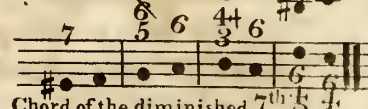


prep. & resol.

N<sup>o</sup> III. 



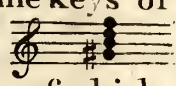
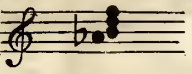
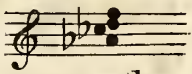
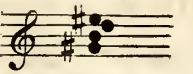
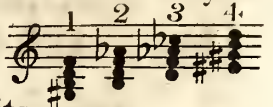




Chord of the diminished 7<sup>th</sup> & its Inversions followed by their most natural resolutions in 3 positions.

(a) It is hoped that the youngest practitioner will be enabled to play the chords in various positions, and sometimes with five sounds when the notation only expresses four.



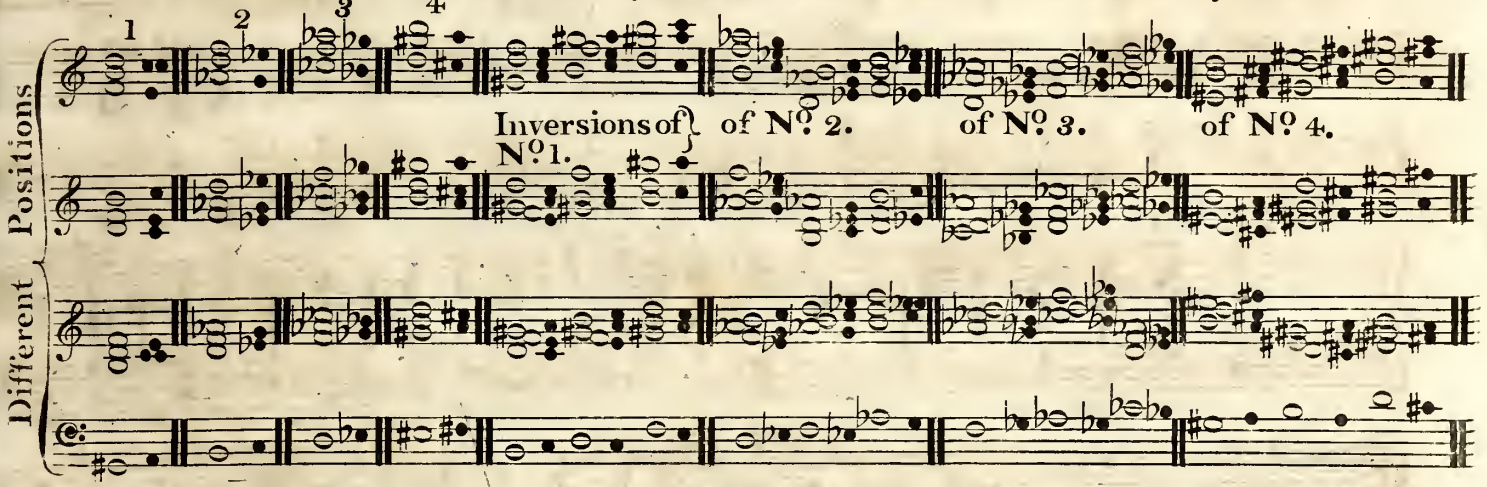
The diminished 7<sup>th</sup> in its simplest form, followed by its most natural resolution has already been exhibited; But its artful transformations, inversions, deceptive resolutions and surprises perhaps never will be circumscribed by Legislation; For the same keys of a Piano Forte which sound this favorite equivocal chord when written thus  will also sound this  & this  & this  Any of which may be transformed into a chord of the diminished 7<sup>th</sup> formed of three minor 3<sup>ds</sup>  or the 3<sup>ds</sup> may be dispersed by different positions and the chord still retain its name.

N.B. The Discords are expressed by Semibreves and their resolutions by Dots

1 2 3 4

Inversions of N<sup>o</sup> 1. of N<sup>o</sup> 2. of N<sup>o</sup> 3. of N<sup>o</sup> 4.

Different Positions



The above are all minor resolutions, But in these days of extravagant modulation, the diminished 7<sup>th</sup> is followed by Concords with major 3<sup>ds</sup> Twelve methods of going out of a chord of the diminished seventh are noted & figured in Rosseau's Dictionary, & the upper parts were arranged in the following manner by one of his worthy & ingenious Countrymen

1 2 3 4 5 6 7 \* 8 9 10 11 12



In 1753 a learned Doctor in music censured a favorite Instrumental Composer when he discovered \*N<sup>o</sup> 8 in his Concertos. the Question & Answer of these two Disputants are so apposite that the reader may receive both amusement & instruction from their being quoted here.

"Suppose the Question were put to a young Practitioner in Thorough Bass what are the proper Consequents of G sharp in the Bass with a seventh figured to it? Would not his Answer be the G sharp is a plain Indication that A should be the following Note; & the Seventh which is F natural will expect to find its Resolution in E natural?" To this I need only observe, that as the Question is put to a Learner, So the Answer is such as a Learner only could give. But if he had put the Question to a Master, he would have shewn him, that these Resolutions may be varied many ways; & that otherwise it would be a vain attempt in the Composer to produce Variety in his Work, seeing every Novice might beforehand suggest, when any particular Chord was struck, what next was to follow.



There are two more chords of the Seventh, which cannot be formed with the notes of the Diatonic scale, on which account some Denominators have termed them Anomalous and others Spurious. The diminished 3<sup>d</sup> between D sharp & F natural is so discordant that the most licentious

Composers prefer the following arrangement of the sounds:

Because the two notes which produced the exploded diminished third, from a change of position, are at the distance of an

extreme sharp sixth in N<sup>o</sup> I. and the Interval is a tenth between them in N<sup>o</sup> II. As the best modern Compositions have been greatly enriched by their Inversions, they will be much employed in the illustrations of fashionable harmony.

The Discords are expressed by Semibreves and their resolutions by dots.

N<sup>o</sup> I. With Inversions & Resolutions

N<sup>o</sup> II. With D<sup>o</sup>

Italian 6<sup>th</sup>

German 6<sup>th</sup>

Those who resolve the Chord called the German sixth in this manner offend the cultivated Ear with consecutive 5<sup>ths</sup> which may be avoided by holding on the 3<sup>rd</sup> and 5<sup>th</sup> to part of the succeeding bass note. This chord is such an universal favourite that an effort has been made to bring it under the eye of the young harmonist upon almost every bass note and so arranged that it may be practised with pleasure in the following progression which has been honoured with the highest approbation of those unaccustomed to flatter.

Having exhibited the nine sevenths and their Inversions we may now proceed to those more extensive compounds called Chords by supposition.



Before the Theories of RAMEAU & MARPURG became prevalent, these chords were described by different appellations, Modifications and Foundations the numerous adherents to the Doctrine of those celebrated Authors, are of opinion that CORELLI's favourite antipenultimate chord (the  $\frac{5}{4}$ ) is a branch of the Ne plus ultra of RAMEAU termed the eleventh: MARPURG's Ne plus ultra soars a 3<sup>d</sup> higher, in name, by being called the thirteenth. Many respectable Authors consider them to be Suspensions, Appoggiaturas &c: But whatever may be their proper titles and classifications, the consequence to an accompanier is to know what strings to strike when bass notes are figured accurately.

Different Chords of the 9<sup>th</sup> with five sounds and their full signatures      Elevenths with D?      Thirteenthths with D?

Several of these chords are extremely harsh, but when they are judiciously arranged in a progression of harmony they prevent sweetness from becoming satiety, which will be evident to those who practise and examine the best of the selections in which they bear so conspicuous a part. Positions which differ from the above, and omissions of some of the sounds, and figures, render chords by supposition more agreeable to the ear and less embarrassing to the eye than when they lie in their full state in the order of thirds. The ninth is prepared by

a 3<sup>d</sup> or by a 5<sup>th</sup> I never read but one Author who asserted that the ninth may be prep<sup>d</sup> by an 8<sup>th</sup> & this is his example which no pure harmonist has followed. The ninth resolves by descending a degree, its bass may remain stationary or ascend a 2<sup>d</sup> 3<sup>d</sup> or 4<sup>th</sup>

Examples of the 9<sup>th</sup> prepared & resolved

Examples of the 11<sup>th</sup> prepared & resolved. N.B. The 11<sup>th</sup> is figured by a 4

Examples of the 13<sup>th</sup> N.B. The

13<sup>th</sup> is figured by a 6



The chord of the 2<sup>d</sup> & 5<sup>th</sup> is a branch of the Eleventh which has not appeared in the preceding Examples: It only contains three real parts which may be inverted so as to become chords of the 4<sup>th</sup> & 5<sup>th</sup> & the 4<sup>th</sup> & 7<sup>th</sup> therefore to render the practice of these three chords a little entertaining as well as instructive they are introduced in the following rotation of Cadences in which the treble of one becomes the bass of the other alternately in several keys.

The musical score displays three systems of cadences. Each system is written for a grand staff (treble and bass clef). The first system is in C major, the second in G major, and the third in D major. Fingerings are indicated by numbers 1-5 below notes. Bar lines separate the cadences.

How to cheat the Ear by unexpected mutations, is now the favourite study of artful Composers; but such progressions as the following "could not obtain tolerance in 1725."<sup>(a)</sup>

The discerning reader will perceive that the discord of the 4<sup>th</sup> (see the beginning of each bar) is properly prepared and resolved; but the sudden transitions from the Diatonic, to the Chromatic, and to the Enharmonic Genus, are authorised more by fashion than theory.

The musical score displays two systems of chromatic and enharmonic progressions. Each system is written for a grand staff (treble and bass clef). The first system is in C major, and the second is in G major. The music shows rapid chromatic and enharmonic shifts.

(a) What an admirable Master was censured for *then*, his persevering Scholar rendered a Model long before the end of the century.



A Voluminous Composer of Italian Operas told me that he had never been instructed to call any parts of harmony **CHORDS BY SUPPOSITION** But that after he had filled a large Book with Exercises on the sevenths & their Derivatives, his Master gave him the following Chords to arrange in different positions & in various keys, with their appellations affixed to them.

Thus: Major 9<sup>th</sup> 11<sup>th</sup> 13<sup>th</sup> Major 7<sup>th</sup> 9<sup>th</sup> & 4<sup>th</sup> Discord of the 4<sup>th</sup> & 6<sup>th</sup> 4<sup>th</sup> Major 7<sup>th</sup> & 9<sup>th</sup> & 4<sup>th</sup> & 5<sup>th</sup>

Chords of the ninth, of the 11<sup>th</sup> & of the 13<sup>th</sup>  
Extracted out of a capital Work lately published in Paris.

The 9<sup>th</sup> prep<sup>d</sup> by a 3<sup>d</sup> or by a 5<sup>th</sup> In 4 Parts we add the 5<sup>th</sup> or double the 3<sup>d</sup>

Of the Eleventh or Fourth The 4<sup>th</sup> can be re- Or in the 7<sup>th</sup>  
by the 8<sup>th</sup> prep<sup>d</sup> by a 3<sup>d</sup> by a 5<sup>th</sup> by a 6<sup>th</sup> by a 7<sup>th</sup> minor, by a 5<sup>th</sup> minor, solved in the ma- minor 4<sup>th</sup>

When the Discord of the fourth is accompanied by a note of resolution that is to say by the 3<sup>d</sup> brought by contrary motion it must be at the distance of an 11<sup>th</sup> in order to form the 9<sup>th</sup> on the 3<sup>d</sup>.

### Of the Thirteenth

This Discord is practised ordinarily on the 5<sup>th</sup> of the mode it is prep<sup>d</sup> by the 8<sup>th</sup> 3<sup>d</sup> & 5<sup>th</sup>

The last Discord is generally little known because it is little used, not suiting either the severe or free stile, consequently its Theory has scarcely been considered; The Ancients have not mentioned it, & the Moderns seem to have treated it but superficially; it cannot be employed in less than 4 Parts: the most usual resolution is made on the 5<sup>th</sup>. Yet it can be on the 3<sup>d</sup>. But for that reason the bass must ascend to the 3<sup>d</sup> similar to the preceding articles.

When the Chords by Supposition are exalted thus, they appear more ornamental than useful

as the following example shows how the best masters arrange them in their Compositions.



The retentive Practitioners of the preceding examples must soon be sufficiently qualified to accompany the following portions of classical compositions without the chords being written above their basses, as heretofore; and should their positions be well chosen the Performers of the melodies and their Accompaniers will experience reciprocal Aid.

N.B. The highest notes of the chords should not be the same as those of the Violin part.

The musical score consists of five systems of piano accompaniment, each with a treble and bass staff. The sections are labeled as follows:

- Adagio**: The first system, featuring a melody in the treble and a bass line in the bass. Annotations include "1st" and "2d" above the treble staff, and "6" above the bass staff.
- Vivace**: The second system, featuring a melody in the treble and a bass line in the bass. Annotations include "1st Section" and "2d Section" above the treble staff, and "6" above the bass staff.
- Excellent Imitations**: The third system, featuring a melody in the treble and a bass line in the bass. Annotations include "1st Section" and "2d Section" above the treble staff, and "6" above the bass staff.
- The Archetype of many elegant Compositions**: The fourth system, featuring a melody in the treble and a bass line in the bass. Annotations include "4 bars answered in Canon" above the treble staff, and "6" above the bass staff.
- Grave**: The fifth system, featuring a melody in the treble and a bass line in the bass. Annotations include "6 5 6" above the treble staff, and "6" above the bass staff.

Additional annotations include "The treble of the 1<sup>st</sup> is the base of the 2<sup>d</sup>" and "The upper part of these Sonatas was composed expressly for a Violin, but I have repeatedly had the gratification of hearing it most charmingly performed on a Violoncello & accompanied with a Piano Forte by one of the best Conductors of Ancient music, who preserved the composers harmony by playing those passages of the base an octave lower which, in their original situation would have produced exploded Inversions: Here it may be useful to observe that the open 3<sup>d</sup> string G of the Violoncello is an 8<sup>ve</sup> lower than the open 4<sup>th</sup> string G of the Violin."

The upper part of these Sonatas was composed expressly for a Violin, but I have repeatedly had the gratification of hearing it most charmingly performed on a Violoncello & accompanied with a Piano Forte by one of the best Conductors of Ancient music, who preserved the composers harmony by playing those passages of the base an octave lower which, in their original situation would have produced exploded Inversions: Here it may be useful to observe that the open 3<sup>d</sup> string G of the Violoncello is an 8<sup>ve</sup> lower than the open 4<sup>th</sup> string G of the Violin.

When the admirable composer of the subjoined Trio was preparing it for Publication He held it of the greatest importance to figure his basses accurately.

The musical score for the Trio consists of a single system with a treble and bass staff. The melody is in the treble, and the bass line is in the bass. The tempo is marked "Adagio".

Both long & short Strains are frequently played twice: and many Performers are anxious to introduce graces, flourishes, or variations during the repetitions, But all such additions as are prejudicial to the harmony should be avoided.

The musical score for the Variation consists of two systems, each with a treble and bass staff. The first system is labeled "Theme" and "Adagio". The second system is labeled "Variation". The melody is in the treble, and the bass line is in the bass. The tempo is marked "Adagio".



The diligent Student who unites a natural taste with an acquired agility, and can express them either by the Voice or upon any Instrument must feel that there are many paths which lead to excellence; and those wanderers who are apt to lose their way might find it by following that unerring Guide A FIGURED BASE.

## Taste & Embellishments

### Motivo

Adag<sup>o</sup> assai

A Vocal Exercise for the intonation of 2<sup>d</sup> 3<sup>d</sup> 4<sup>th</sup> 5<sup>th</sup> and 6<sup>th</sup> Ascending and Descending, accompanied with a moving figured base.

## Riffioramenti

## Out line

for the singer to colour at his pleasure

Cantabile

Allegrezza

It is recommended to practise the outline with steadiness, and the Riffioramenti with agility (alternately) as they were the daily exercises of the most accomplished Italian singer of the present age.



As many of the Selections have seven Sharps, or five Flats, marked at the Cliff, a frequent practice of a few scales, in these difficult Keys, may enable Performers to acquire a facility in the execution of them; and that the Rule of the Octave may be played successively, without shocking the Ear, in six different major Keys which gradually rise in pitch. A short Modulation is added between each of them.

N<sup>o</sup> I.

N<sup>o</sup> II. Is a minor semitone higher in pitch than N<sup>o</sup> I.

N<sup>o</sup> III. Is a quarter tone above N<sup>o</sup> 2. (altho' sounded with the same keys) and a major semitone higher than N<sup>o</sup> 1.

N<sup>o</sup> IV. A minor semitone above N<sup>o</sup> 3. and a tone higher than N<sup>o</sup> 1.

N<sup>o</sup> V. A major semitone above N<sup>o</sup> 4. and a minor 3<sup>d</sup> above N<sup>o</sup> 1.

N<sup>o</sup> VI. A minor semitone above N<sup>o</sup> 5. and a major 3<sup>d</sup> higher than N<sup>o</sup> 1.

In the minor mode of A.

In B minor.



The accompaniment to simple basses (which are not figured) is generally conformable to the Rule of the Octave But to those of Grandeur and Variety other chords are ingeniously mixed.

That sound which is begun on the unaccented part of a measure and is continued until a bar divides it, is called a syncopated note, more especially if it accompanies two different chords.

An Ascent & Descent with the Bass, Composed by Queen ELIZABETH's favourite Org.<sup>st</sup> in 1591.

A musical score for the song "The Rose Tree". The score is written on a grand staff with a treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one sharp (F#), and the time signature is 2/4. The melody consists of a series of eighth and sixteenth notes, with some rests. The accompaniment consists of a steady eighth-note pattern. The score is labeled "The Rose Tree" at the top.

Syncopation is one of the most lasting beauties of the Ancients, for it continues to be the best part of modern Composition.

be the best part of modern Composition.

This musical score is for the first system of a piece titled 'The Diatonic Scale in the Treble most ingeniously accompanied'. It is written for a symphony orchestra. The score includes staves for Oboi (Ob. I and Ob. II), Flautie (Flute), Violino 1<sup>mo</sup> (Violin 1), Violino 2<sup>do</sup> (Violin 2), Viola, and Bassi (Bass). The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Andante'. The score features various musical notations including notes, rests, and dynamic markings such as 'Cres.' (Crescendo) and 'pp' (pianissimo). The text 'The Diatonic scale in the treble most ingeniously accompanied' is written across the Flautie and Violino 1<sup>mo</sup> staves. The names of the instruments are written to the left of their respective staves, and some are also written below the staves.

Oboi

Flautie

Violino 1<sup>mo</sup>

Violino 2<sup>do</sup>

Viola

Bassi

The Diatonic scale in the treble most ingeniously accompanied

Andante

Cres.

pp

Ob. I

Ob. II

Cres.

Bassi

Cres.

Violins

*pp*

mez voce

**Più Adagio**

With softer beams and mil - der light Steps on the sil - ver moon thro' si - - - lent, night

Viola

The Syncopated part of Music is seldom original, therefore its admirers are astonished and delighted whenever they hear the following unique Specimen, which flowed from the pen of a Composer "Whose matchless strains disclose, Alcestes' sufferings, Iphigenia's woes!"

Viol. 1<sup>mo</sup>  
Viol. 2<sup>do</sup>  
Oboe  
Viola  
Bassi

Corne & Trompette unisoni

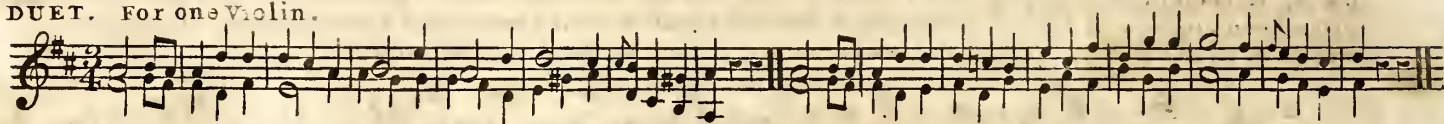
A handwritten musical score on three staves. The top staff uses a treble clef and contains a melody with various note values and accidentals, including flats. The middle staff also uses a treble clef and appears to be a harmonic accompaniment, with some notes beamed together. The bottom staff uses a bass clef and contains a bass line with fewer notes, including some rests. The paper is aged and yellowed, with some ink bleed-through visible from the reverse side.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is on a single staff with a treble clef. The piano accompaniment is on two staves, with the right hand in treble clef and the left hand in bass clef. The key signature is one sharp (F#), and the time signature is 2/4. The music features a melody with various note values, including eighth and sixteenth notes, and rests. The piano accompaniment includes chords and single notes. The score ends with a double bar line.

\*\*\* The passing notes are false relations but I hope they will not be condemned unheard

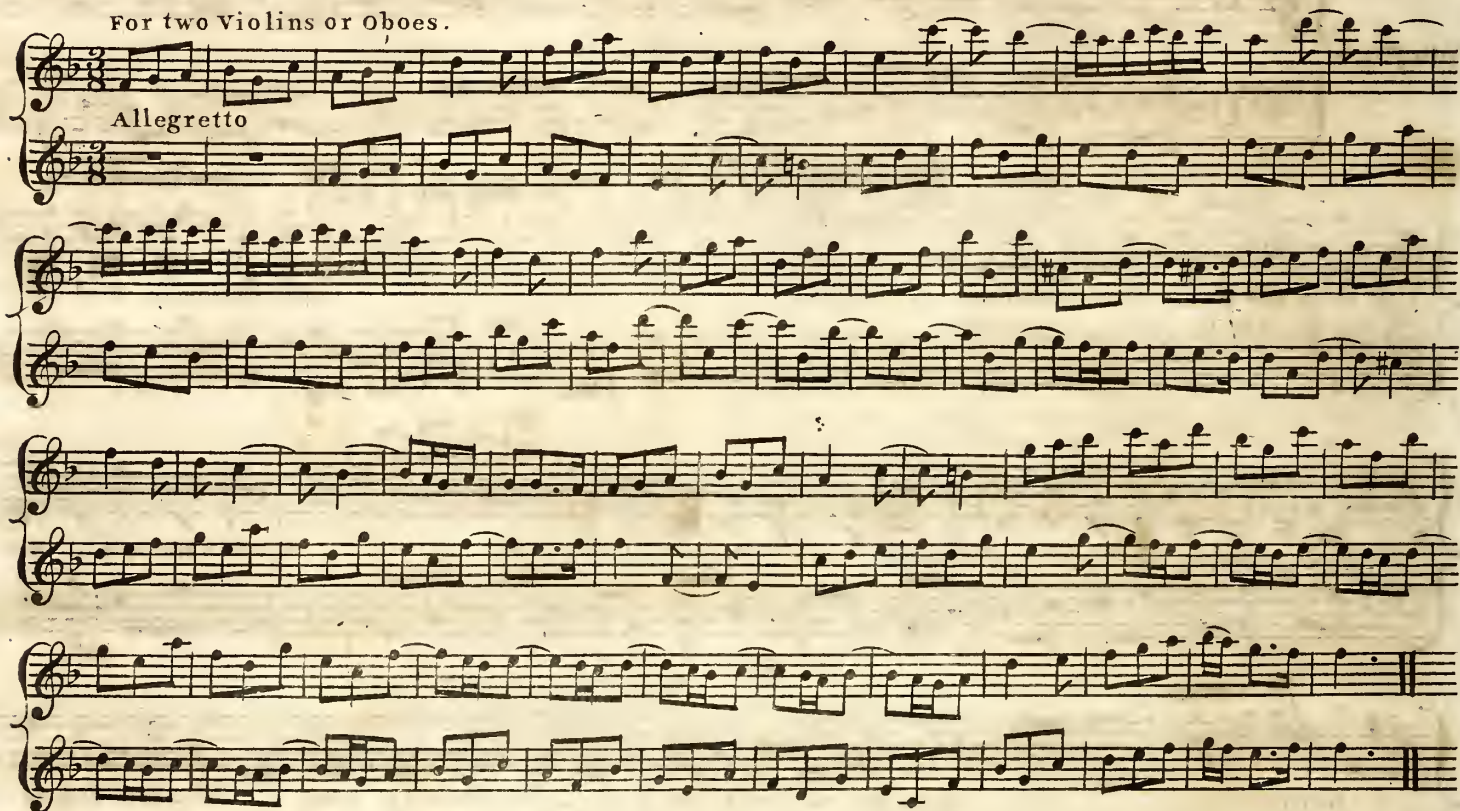


FOUR MOVEMENTS OF TRIPLE MEASURE, in which Syncopation is effectively introduced.  
 DUET. For one Violin.

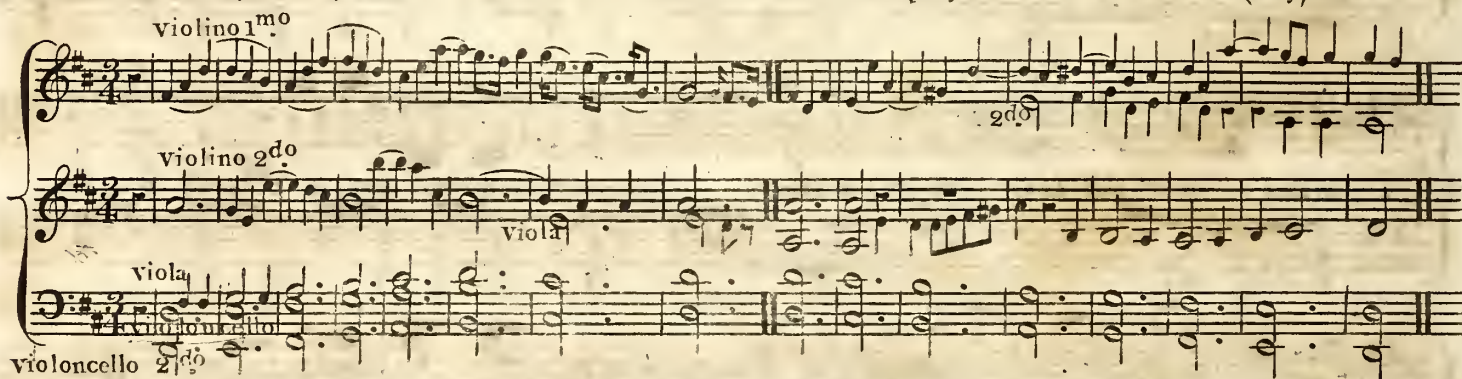


For two Violins or Oboes.

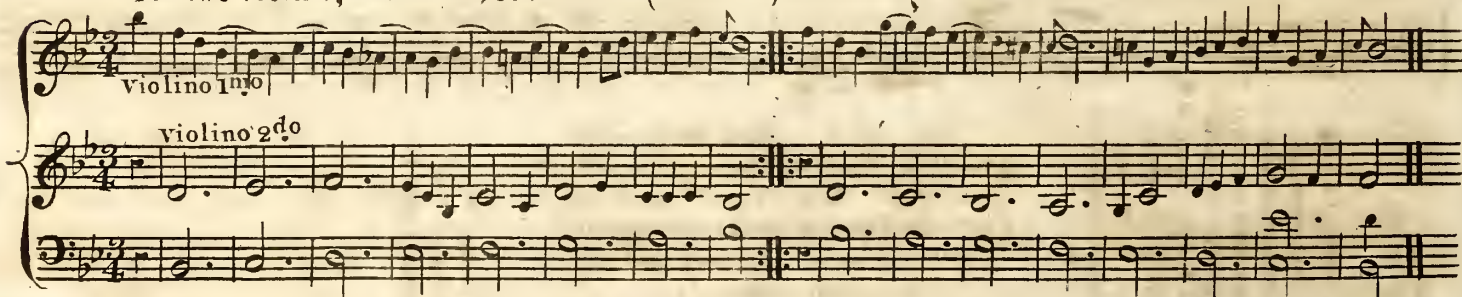
*Allegretto*



For two Violins, Tenor, and two Violoncellos: The latter of which play the notes of the Scale (only) with octaves.



For two Violins, and a Bass; constrain'd (as before) to the notes of the Diatonic Scale.





Owing to the Encomium of a musical Historian, and the humour of the Spectator N<sup>o</sup> V; I have so often been applied to for the following beautiful Cavatina, that I employed a friend to write english words to it, restricting him to the measure and accent of the original Italian.

23

Adagio.

2<sup>d</sup> Verse —

sad - - - ly plea-sing  
swell the anguish

sadly plea-sing Bird of  
sor-row sad-ly pleasing Bird of sor-row sweetest Minstrel of the Grove

Grove From thy mournful Song I bor-row from thy Song I bor-row Tender

strains of Grief and Love Sweetest Minstrel From thy mournful song I bor-row Ten-der

strains of Grief and Love.

swell the anguish

||: Swell the thrilling tones of anguish, ||  
||: Plaint with plaint I'll still combine; ||  
||: Till the flowing sorrow-languish  
Forth thy Heart's despair and mine,  
Sweetest Minstrel.  
Let thy flowing sorrow languish,  
Plaint with plaint I'll still combine.

The dotted Bars  
are Guides to the  
necessary repetitions.

It is worthy of remark  
that the above vocal  
and Instrumental Sections  
are so interwoven that  
before one terminates  
the other commences;  
which artful unions  
abound in the best  
ancient Compositions



## THE MAGNANIMOUS CONQUERORS.

A correct performance of the following fine old Madrigal, will afford a delicious treat to the lovers of pure harmonies, form'd by the union of flowing Melodies: It is here first publish'd with english words, in the adaptation of which, special care has been taken to preserve the syncopated beauties, which are so judiciously dispersed throughout this symmetrical Composition: and for the accommodation of Ladies, the real sounds of the Contralto and Tenor Parts, are expressed by their favorite Cliffs.

First Treble.

Second Treble.

The real sounds  
of the Counter Tenor  
expressed by the  
Treble Cliff.

The real sounds  
of the Tenor,  
expressed by the  
Bass Cliff.

Bass.

Heroes fam'd for their Va - - - lour, He - roes

Heroes fam'd for their Va - lour, He - - - roes fam'd for their Va - - - lour,

Heroes fam'd for their Va - - - lour, in - - -

Heroes fam'd for their Va - - - lour, He - - - roes fam'd for their

fam'd for their Va - lour inspire the Ca - rol in - spire the Ca - rol inspire the Ca - - - rol - rol The

inspire the Ca - rol in - spire the Ca - rol in - spire the Ca - rol - rol The

- spire the Ca - - - rol in spire the Ca - rol inspire inspire the Ca - rol - rol The

in - - spire - the Ca - - - - - rol in - spire the Ca - rol - rol The

Valour their va - lour inspire the Ca - - - rol inspire the Ca - - - rol - rol The

mighty Con - querors are crown'd with Laurel are crown'd with Laurel

mighty Con - querors are crown'd with Laurel are crown'd with Laurel

mighty Con - querors are crown'd with Laurel are crown'd with Laurel

mighty Con - querors are crown'd with Laurel are crown'd with Laurel

mighty Con - querors are crown'd with Laurel are crown'd with Laurel

mighty Con - querors are crown'd with Laurel are crown'd with Laurel Virtue hath triumph'd

mighty Con - querors are crown'd with Laurel are crown'd with Laurel Vir - tue hath tri -



Vir\_tue hath tri\_umph'd Jus\_tice ends the quar\_rel o\_live

Vir\_tue hath tri\_umph'd Jus\_tice ends the quar\_rel o\_live

Jus\_tice ends the quar\_rel Jus\_tice ends the quar\_rel o\_live

umph'd Jus\_tice ends the quar\_rel Jus\_tice ends the quar\_rel o\_live

Jus\_tice ends quar\_rel Jus\_tice ends the quar\_rel o\_live

Branch\_es and Doves com\_fort the Vanquish'd who bless the victors

Branch\_es and Doves com\_fort the vanquish'd com\_fort the vanquish'd

Branch\_es and Doves com\_fort the Vanquish'd who bless the victors

Branch\_es and Doves com\_fort the Vanquish'd

Branch\_es and Doves com\_fort the Vanquish'd who bless the victors Vir\_tue hath

Vir\_tue hath tri\_umph'd Jus\_tice ends the quar\_rel

Vir\_tue hath tri\_umph'd Jus\_tice ends the quar\_rel

tri\_umph'd Jus\_tice ends the quar\_rel Jus\_tice ends the quar\_rel

tue hath tri\_umph'd Jus\_tice ends the quar\_rel Jus\_tice ends the quar\_rel

tri\_umph'd Jus\_tice ends the quar\_rel Jus\_tice ends the quar\_rel



I have endeavour'd to court attention to this part of the Appendix with the Language of a profound Critick and sublime Composer who has raised the importance of national melodies by his discriminating Eye and harmonious Pen. "It may seem necessary to apologize for having dedicated so large a portion of the work to a subject hitherto considered but of little importance; it is a subject, however which I am not disposed to view in that light; one wherein much remains to be discovered, and the study of which every lover of music may prosecute. I am aware that some of the most eminent writers on the art have been inclined to disregard this species of music, because it was preserved by tradition?"

The following Air is here published with the permission of the accurate Editor of a most valuable collection of the Ancient music of Ireland: It is most assuredly genuine as my friend's veracity was never doubted and his opinion of its merits is happily expressed in the subjoined note which exactly corresponds with my own.\*

*Andantino Spiritoso*

In-spiring fount of chearing wine Once more I  
see thee flow Help me to raise the lay divine pro-pitiate thy May-o May-o whose va-lor  
sweeps the field and swells the trump of fame May heav'n high pow'r the Championshield & deathless be his  
name of glo-ry's song thou glorious heir thou branch of honor's root De-sert me not but  
bend thine ear pro-pi-tious to my suit.

\* This song is very ancient, and composed long before the time of Carolan, by a poor dependent of Lord Mayo, whom he had taken from motives of benevolence under his roof, and whom the fear of continuing in his lordship's disgrace after having incurred his dis-  
grace led to one of the finest productions that ever did honour to any Country



Several Ladies, who do credit to their Instructors by correct performances of Vocal harmony, particularly requested that the following beautiful Irish Air might be arranged for two sopranos and a base, placing every note of its elegant melody on the first staff that it might be occasionally sung by one voice

# SIMPLICITY.

*AFFETTUOSO CON DOLCE MANIERA*

Sweet Child of na-ture Love-ly in fea-ture Let me clasp thee to my  
 Sweet Child of na-ture Let me clasp thee to my  
 breast Sweet Child of na-ture Love-ly in fea-ture Let me clasp thee to my  
 breast Sweet Child of na-ture Sweet Child of na-ture Love-ly in fea-ture Let me clasp thee to my  
 breast Sweet Child of na-ture Sweet

Al-though thy humble name's Sim-ple-ci-ty Thou wert born for Man's fe-  
 Al-though thy humble name's Sim-ple-ci-ty Thou wert born for Man's fe-  
 Al-tho' thy humble name, Al-tho' thy humble name's Sim-  
 -li-ci-ty Sweet Child of na-ture Love-ly in fea-ture Thou shalt e-ver be ca-  
 -li-ci-ty Sweet Child of na-ture Love-ly in fea-ture Thou shalt e-ver be ca-  
 -pli-ci-ty Sweet Child of na-ture Love-ly in fea-ture Thou shalt e-ver be ca-  
 -ress'd Al-though thy humble name's sim-ple-ci-ty Thou wert born for Man's fe-  
 -ress'd Although thy name's sim-ple-ci-ty Thou wert born for Man's fe-  
 -ress'd Although thy hum-ble name Al-though thy humble name's sim-  
 -li-ci-ty Sweet Child of na-ture Love-ly in fea-ture Thou shalt e-ver be ca--ress'd  
 -li-ci-ty Sweet Child of na-ture Thou shalt e-ver be ca--ress'd  
 -pli-ci-ty Thou shalt e-ver be ca--ress'd



The following Curiosity is said to be one of the most ancient Irish tunes, although it was printed in a most excellent Book of harmony dated 1673.

A more familiar notation than the original has been substituted and a figured bass added.

Cantus  
Cantus II  
Medius  
Bassus

Callino Callino Callino Cas-tore me E-va Ee E-va Ee loo loo loo loo lee

Callino Callino Callino Cas-tore me E-va Ee E-va Ee loo loo loo loo lee

8 7 6 5 # # 8 7 6 5 # 6 4 5 4 #

I have conjecturally surmised that the harmony to the above church-like melody, and to many other tunes in the said book, was added by the reputed Composer of the bewitching and deathless music to MACBETH, by whom the Editor was addressed

Thus

"Thou kind Friend, whose pains and cares have been  
To publish this harmonious Magazine;  
Enjoy thy Labours; whilst we sing  
Peace to our Nation, Honour to the King."

And thus by another learned Contrapuntist

"Those of thy former Publications, were  
Collected, but all these selected are  
With so much care, that such a numerous store  
In so good method, ne'er were done before.  
This Book shall prove (where men have souls to sing)  
A musical companion for a King."

The following Air is supposed, by many, to have been the production of Ireland although it is published in a Collection of ancient British Harmony with the Welsh title "DIFYRRWCH GWYR DUVFI."

Sym

ANDANTINO MA CON ANIMA

In the Autumn I made an ex-cursion in Wales, Over ma-ny a mountain surrounded with dales I

left lofty Snowden at break of the day, And ere the sun setting arriv'd at Wym-stay in the vale of Llangollen be-

neath the green shades Loves Pervyls were chaunted by Peasants and Maids.

Sym

A Ground base is one of the peculiar qualities of Welsh composition

On the Island of Anglesea great was my bliss  
Where the wild Irish waves lovely Llanidan kiss  
Where the old British welcome is render'd more dear,  
Where the mansions of Lords are all stock'd with good cheer,  
For the Cambrian blood yet enriches their veins  
And still in their hearts Generosity reigns.

Round the island I sail'd in the Anglesea Yacht,  
While the hearts of the Passengers beat pit-a-pat,  
For the wind during night so tempestuously blew,  
That none kept the Deck save the vigilant Crew;  
But the morn became mild and the whispering gales  
Reech'd our blessing the PILOT of WALES.



Whether the laws of Counterpoint were known among the ancient Bards or Minstrels, <sup>(a)</sup> is a very questionable point; One of their Historians asserts that, "The Welsh do not sing in unison like other people, but in many different parts; so that when a crowd of singers meet as is usual in Wales, one hears as many different parts and tones of voice as there are performers"

The fine old tune of *SHEENKIN* may be sung in the described manner by 3 Persons

Of no-ble race was Shenkin of no-ble race was Shenkin Of  
 ANIMATO  
 of no-ble race was Shenkin of  
 no-ble noble race. The line of Owen Tu-dor But her renown is fled & gone Since  
 no-ble noble race The line of Tudor But her renown is fled & gone Since  
 no-ble noble race The line of Tudor ThumThum ThumThum ThumThum ThumThum Since  
 cru-el Love pursued her But her re-nown is fled and gone Since cru-el love pur-sued her  
 cru-el Love pursued her cru-el love, Since cru-el love pur-sued her  
 cru-el Love pursued her cru-el love pur-sued her

Those who are partial to variety, and divisions, may sing the 1<sup>st</sup> strain thus:

Of no-ble race was Shenkin of no-ble race was Shenkin Of no-ble noble race,  
 Of no-ble race of no-ble race was Shenkin Of noble noble race,  
 Of no-ble race Of no-ble race was Shenkin Of no-ble race

(a) There is a Professor, at present, distinguished by the title of Bard, who eminently proves his pretensions to it by lineage, performance and publications; in one of his works he truly observes that a famous English composer admired the following Welch Ground so much that he imitated it in a Catch.

(b) The ascension to a sharp 4<sup>th</sup> was an ancient prohibition — is now an admitted difficulty — and when accurately tuned a modern beauty.

\* \* The harmony of the Cadences might have been more complete, but the original base and melody of an Ancient Air (when effective) ought not to be mutilated.



It is less difficult, and more useful, to add symphonies and accompaniments for the Harp or keyed Instruments than for an Orchestra; In consequence of which many excellent collections have been recently published, But as I consider such additions to be protected property, I have not included any of them in my Examples. To a northern Editor I am greatly indebted for transmitting me the following apposite Anecdote, But I should swerve from my general rule, and publish inattention to other Editors, were I to exhibit more of the party's names than their Initial letters.

"This leads me to mention a circumstance which M<sup>r</sup>. R the husband of B communicated to a party of us, of whom M<sup>r</sup>. G was one. He said that H himself thought so highly of the Symphonies and Accompaniments which he composed for my Scottish and Welsh Melodies, that he had a great number of the MSS framed and hung on the walls of his rooms in Vienna at the time of R's visiting him! Such a singular compliment to our national Music from so great a man, seems not unworthy of being recorded."

The moderns unite the refinements of the German school with these artless strains; But the most learned musician of his time accompanied them with such figured basses as the following, the symphonies excepted, which for *his* ears, and Judgement, would have been too chromatic.

SLOW

7 6 6 5 3 4 # 6 6 6 6 5 6 6 6 6 6 5 6

John Anderson my Jo John when we were first acquainted; Your locks were like the

5 6 6 10 6 6 6 6 6 6 5 6

raven, your bonny brow was bent; But now your brow is bald John, your locks are like the snow; But blessings on your

frosty pow John Anderson my Jo.

5 6 # 7 6 6 5 3 4 #

2<sup>d</sup> Verse

John Anderson my Jo John, we clamb the hill thegither;  
And mony a canty day, John, we've had wi' ane anither;  
Now we maun totter down, John, and hand in hand we'll go,  
And sleep thegither at the foot, John Anderson my Jo.

\* I have heard the first F<sup>♯</sup> sang sharp by those who were deaf to scottish beauties



The universal Harmonist (so frequently alluded to in this work) Condescended to accept of an engagement to set accompaniments for a Violin & Violoncello to an 100 Scots songs; & when he viewed some of the words & passages which generally appear uncouth to Foreigners, he requested that he might refer to me, instead of a Glossary, while he played his accompaniments with a Piano Forte, & sang the melodies: The Violin part to Todlen hame proved so delighting, that with it, & the melody, we formed a Vocal Duet; after which he observed that when he was first requested to harmonize this Air, he proposed to relieve its monotony by a progression to some of its relative keys; But the attempt convinced him that modulations & contrasts would destroy its character & prove less pleasing than its repeated passage.

**MODERATELY SLOW**

Violin

When I have a six-pence under my thumb Then I'll get credit in il-ka town But ay when I'm poor they

bid me gae by; O poverty parts good company. tod-len hame tod-len hame O! could na my love come tod-len hame

A great & original genius in this Art & a professed admirer of the Scotch songs (some of which he published with an accompaniment) used to say, that he had blotted many a quire of Paper to no purpose, in attempting to compose a second strain to that fine little Air which in Scotland is known by the name of The Broom of Cowden knows.

An ingenious German accomplished what baffled the Italian by annexing the following to it

Violins

Tenor

**SLOW**

The Miser thus a shilling sees, Which he's oblig'd to pay With sighs resigns it by degrees, And fears 'tis gone for aye.

The Air as it was sung by the original Macheath & Polly in the season of 1727—8 arranged by one of the most learned Contrapuntists of that Period.

**SLOW**

The Miser thus a shilling sees, Which he's oblig'd to pay With sighs resigns it by degrees, And fears 'tis gone for aye.

The Miser &c

(a) The present Macheath sings the C marked flat in the sixth bar which produces an effect that has delighted our greatest Theorist It will appear strange that a flat should be used for a natural, but so it is in the Doctors Score.



32 A favorite singer of the following elegant scots melody, was accompanied in the year 1771 by four of the greatest performers in Europe, and the voice was supported, but not overpowered by the expressive finger of its ingenious Harmonizer.

Oboe Solo. *mf* *p*

Violino. *mf* *p*

Viola. *mf* *p*

BASSO. *mf* *p*

*Larghetto*

*rinf* *Smorzando*

Be-neath a green shade a love-ly young Swain One

*Piano Forte only*

Evening re-clind to dis-co-ver his pain so sad yet so sweetly he war-bled his

Oboe Violino Viola

woe The winds ceasd to breathe and the Foun-tains to flow Rude Winds with com-pas-sion could

*Piano Forte*

The Composers of symphonies and accompaniments to scotish songs, may profit by this excellent model to fashion others by



Violino solo

Viola

hear him com-plain Yet clo-e less gen-tle was deaf to his strain

of the 1<sup>st</sup> Verse.*p cres f*

Oboe

*p cres f*

ad lib

voice

How

oboe

viola

*f**p*Ritornel for the end of the 2<sup>d</sup> Verse



34

Violino

Viola

Oboe

Voice

Thro'

cres

ad libitum

Violino

Violoncello Solo

Ritornel for the end of the 3<sup>d</sup> Verse.

Viola

BASSO

A handwritten musical score on aged, yellowed paper. The score is written on three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has two flats (B-flat and E-flat). The tempo/mood is marked 'Piano Forte' in the center. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. The handwriting is in dark ink, and the paper shows signs of age and wear.

Violino

But lengthens despair that lenthens de-

ad Libitum

Viola


Basso

CODA.

This judicious interruption of the perfect Cadence, will afford singers a favourable opportunity of

Handwritten musical score for "The Spair" (Op. 10, No. 3) by Robert Schumann. The score is written on two staves, Treble and Bass clef, in 3/4 time. The melody is in the right hand, and the accompaniment is in the left hand. The piece is marked "Allegretto" and "spair". The manuscript is on aged paper with some staining and a small "93" in the top right corner.

displaying their Fancy and feeling, which Audiences too often applaud during the concluding Symphony.



A musical staff for a Violin, labeled "Violin" above the staff. The key signature has one flat (B-flat) and the time signature is 6/8. The notation consists of a series of eighth and sixteenth notes, with some rests, ending with a double bar line.



During my Infancy, I was taught to play and sing the following Airs, which were then called Border Tunes, and as many of my Subscribers Honour their native Counties, Durham, Westmorland, and Northumberland; for their gratification and to augment the Collector's stock of printed rarities, these hitherto neglected Flights of Fancy may prove conspicuous figures in the groupe of national Melodies.

# THE KEEL ROW.

35

In this form it may be sung with a Voice of common compass, or played upon any fashionable Instrument.

I have frequently heard it with this hackney'd Piano Forte accompaniment.

Right Hand

Likewise with the left hand playing the Melody, and accompanied with the right, thus

When it is used for a Dance, more than two crotchets in a bar would fatigue the vampers of Basses and render the gaiety of the Melody inaudible.

For the Harp or any Key'd Instrument.

(a) This natural simple Air, is an universal favourite and perform'd by the Duke of Northumberland's Piper, in a characteristic manner, which notation cannot well describe, I have various copies of it, but as they have been composed for an Instrument seldom heard with astonishment, except on the borders of England, a publication of them might have proved, an unessential part of this Work, Therefore the arrangements for the Piano Forte, Harp, Violin, and Violoncello, became a natural preference.



## The BLACK, and the GREY.

Pleasant and Jocund, but in a bold emphatical manner.

## THE LITTLE LAMBS.

Pastorale

A--wake ye dull sluggards, the dew's off the grass, And each blooming Shep-herd, con-

-ducts his sweet Lass, To the Hills of the Borders, for to hear the little Lambs, Crying ma - - -

Pause the last time only. Sym /r

for the loss of their Dams.

2  
The Maidens are warbling their pastoral lays,  
The Swains are all skipping like Fairies and Fays,  
And besides it is a pleasure, for to hear the little Lambs,  
Crying ma ma ma ma, for the loss of their Dams.

3  
All nature is cheering, the month being may,  
The Sun's brightest lustre, enlivens the day,  
On the white blossom'd Hawthorn, are perch'd the pretty birds,  
who sing to the Heart, more than Music, with words.

4  
The Shepherd and shepherdess envy not wealth,  
The treasures they prize are Contentment and Health,  
And long may they nurture their innocent Lambs,  
That bleat on the Mountains for loss of their Dams.

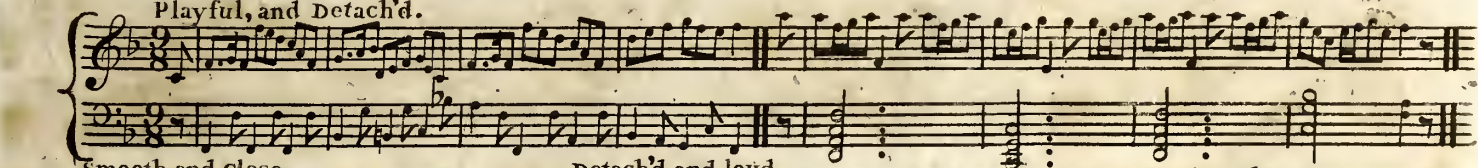


# THE RUNNING FITTER.

37

The Chromatic Semitones in this tune, give it a modern colour, but whether it be an Original, or a Copy, a neat execution of it, has long been considered the necessary attainment, by the preferred Hopping Musicians. (a)

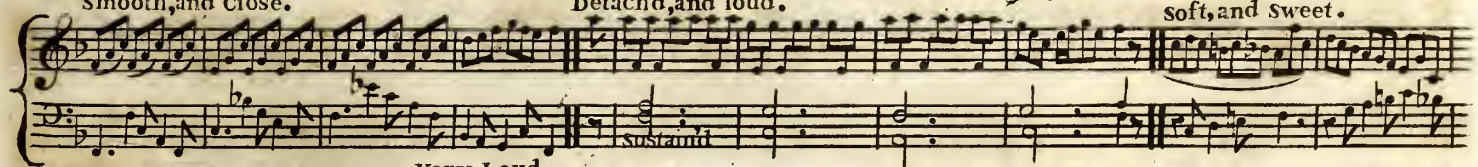
Playful, and Detach'd.



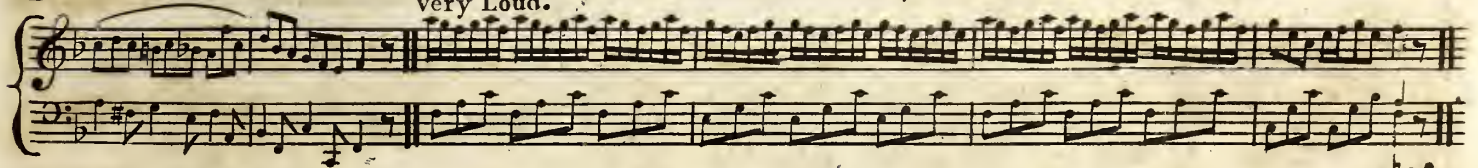
Smooth, and Close.

Detach'd, and loud.

Soft, and Sweet.



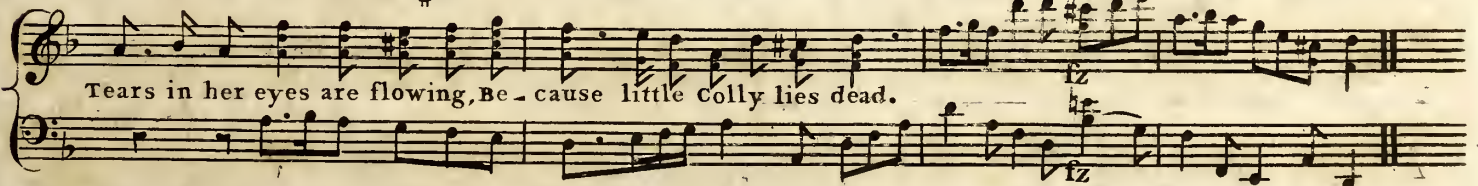
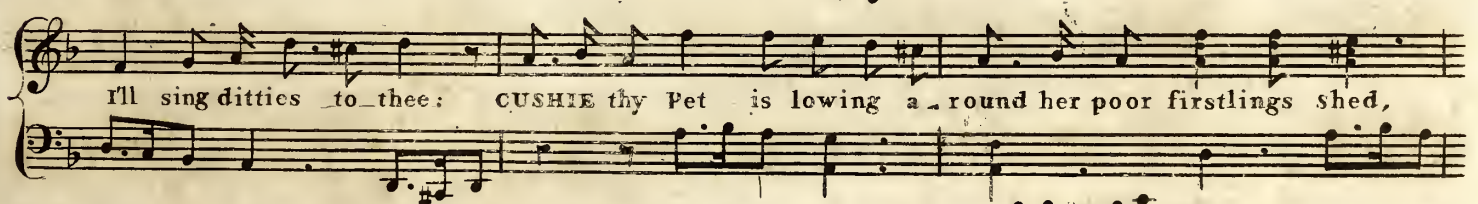
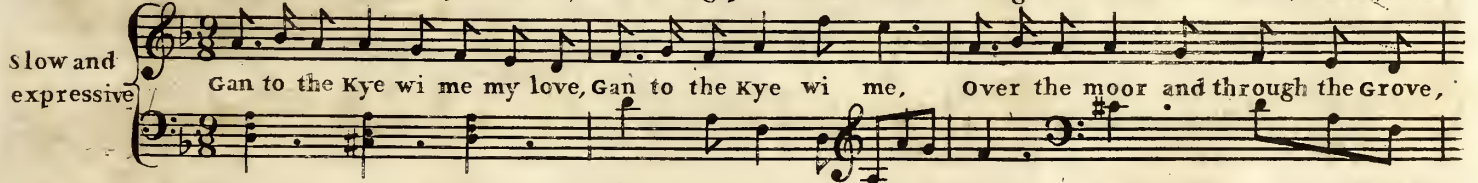
Very Loud.



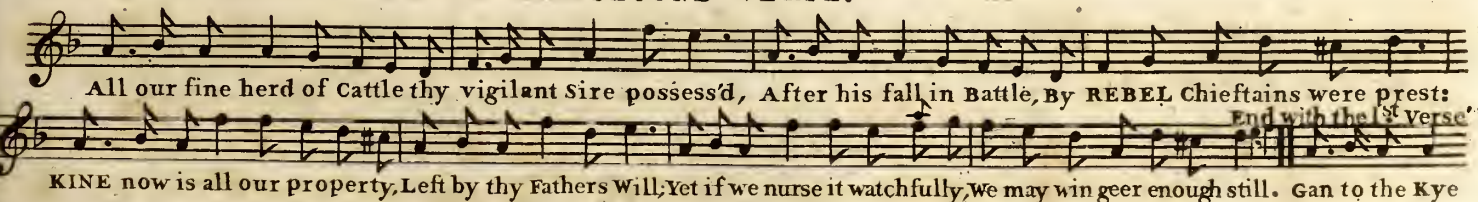
(a) A Hopping, is an annual Festivity, peculiar to the northern parts of England, at which, Relatives, and Friends, mingle in the merry Dance, and the whole Scene, is a gratifying Picture, of active Content.

## GAN TO THE KYE WI ME MY LOVE. Or the Widows Ditty to her Child.

This affecting little song would have enhanced the value of the most voluminous Collection of National favourites; Therefore its first appearance in print here, is a strong proof that it did not originate either in Scotland, Ireland, or Wales



## SECOND VERSE.



End with the 1st Verse



*ESPÉRANCE EN DIEU,*  
The motto of his Grace the Duke of Northumberland.

*In moderate time*

The 1<sup>st</sup> Verse in a bold emphatical manner

As courage, truth & mer - cy Are at-tributes sublime, The no-ble line of Per - cy Will  
As courage, truth & mercy Are at-tributes sublime, The no-ble line of Percy Will  
live as long as time: A Per-cy's a-ni-ma - tor Is Per-cy in re-view, A  
live as long as time: A Percy's a-ni-mator Is Per-cy in re-view,  
Percy's con-so-la - tor is Es-perance en Dieu *Sym*  
A Percy's con-sola - tor Es-perance en Dieu

2<sup>d</sup> Verse affectionately

E - li - zabeth's re-mem - brance Employs the grateful tongue, E - li - zabeth's re-sem-blance By  
E - li - zabeth's remembrance Employs the grateful tongue, E - li - zabeth's resemblance By  
age and youth is sung: The ten-der Mo-ther lov-ing Wife A pat-tern to pur-sue, E-  
age and youth is sung: The ten-der Mo-ther lov-ing Wife A pat-tern to pur-sue,  
- li - za clos'd a mor-tal life With Es-pe-rance en Dieu With Es-perance en Dieu - - With  
E-li - za clos'd a life With Es-pe-rance en Dieu With Es - perance en  
Es-pe-rance en Dieu E - li - za clos'd a mortal life With Es-perance en Dieu.  
Dieu With Es - pe-rance en Dieu E-li - za clos'd a life With Es - perance en Dieu.

Increase the sounds gradually stronger

*Variation*  
With Es - perance en Dieu With Es - perance en Dieu E - li - za clos'd her  
With Es - perance en Dieu With Es - perance en Dieu E - li - za  
vir-tuous life With Es - perance en Dieu With Es - pe - rance en Dieu - - -  
clos'd her life With Es - perance en Dieu With Es - pe - rance en Dieu - - -

By an act of Beneficence A desponding family was raised to the height of Contentment, after which the Father and Son (having been temporary Border Musicians) composed and sang the above Duet in the different manners described in the Variations. Distress was bounty's Cue, and Gratitude was due.



One of the greatest promoters of this Appendix, with an alacrity, that I shall hold in remembrance, introduced me to the Owners, and Captain, of a Ship bound to the Columbia River, and mann'd partly with Canadian Voyagers, who sang their native Airs, while they paddled us, with astonishing velocity, from the Shore to the Ship, as well as up and down the Thames. During which, I pencil'd several of their monotonous Melodies, and the Gentlemen, (above alluded to,) had the goodness, to transmit me the words of those Songs. But their prolixity, and want of Interest, induced me to substitute the following lines, to the first Tune, which on revisal appeared an Archetype of those, which are suppressed. The second is a more graceful, easy, and flowing Melody. but less so than the third.

39

# THE FAIR.

**Scherzando** (a) Let's hie away to the Fair, Lads and Lasses are there, Kill ing sor row, and care, **Forzando** (b) **fz** **sf**

Nothing their bliss can check, And should the Damsels be kind, We'll be gay, For Joy shall dance in the mind,

Love shall play. **sym** **rinf** **Tenuto** (d) **Rinforzando** (c) **O I love litte Annette,** **Chorus, to the second part of the Tune.**  
 She's a pretty Brunette,  
 Ringlets colour'd with jet,  
 Curl on her Swan like Neck,  
 If the Damsel be kind, If the Damsel be kind,  
 I'll be gay, We'll be gay  
 Joy shall dance in the mind Joy shall dance in the mind,  
 Love shall play, Love shall play,  
 La, ra. La, ra.

## The Canadian Canoe Men's Song.

2<sup>d</sup> time Chorus with  
La ra la ra

**Moderato** while our fleet Ca\_noe we paddle, Thro' the rippling silv' ry waves, safe with in our

la ra la ra la ra la ra la ra la ra la. **Sym**  
 buoyant Cradle, Thus we sing our merry merry staves.

How unsatisfactory this conclusion is for want of the key note in the Bas:

Stave  
 If we spy a Tar in danger,  
 Swift we fly to his relief,  
 Whether he be Friend, or Stranger,  
 Soon we dry his Pumps of grief.

Chorus. La ra la.

3<sup>d</sup> Stave  
 Sweet to save a fellow Creature;  
 Sweet to feel the blest reward,  
 Glowing Hearts, and smiling Features,  
 We that ply Canoes, regard.  
 La ra la.

- (a) Scherzando, means in a playful manner.
- (b) Forzando, or sforzando, or their abbreviations, fz, or sf, to force, or give emphasis, to one note.
- (c) Rinforzando, or rinf, to swell the group of notes, to which either of them is affixed.
- (d) Tenuto, to hold on the notes of the chord their full length. This last Technical Term, stands under the chord of the diminished seventh, which is followed by a too fashionable resolution, that I have heard one of the greatest Theorists of the Age, censure.



"DERRIÈRE CHEZ MON PÈRE" is the french title to the following Air which has been published in a collection of Chansons de Voyage, but not for three voices:

Whoever attempts to unite regular Poetry with this melody will find it a difficult undertaking: <sup>2</sup>Any alteration of its oddly measured Phrase will lessen its impressive originality.

VIVACE MA NON TROPPO PRESTO

1<sup>st</sup>

On the margin of a lake, Where the ri-vu-lets me-an-der, Where the minstrels

On the margin of a lake, Where the ri-vu-lets me-an-der, Where the minstrels

1

of-ten wan-der Stands my fa-ther's house; In which our sim-ple tunes are taught with

of-ten wan-der Stands my fa-ther's house; Careless Jacques is oft at fault And

2<sup>nd</sup> \* Mi fa sol la sol

Do re mi fa mi Then the Catch and Glee we take, While the tune-ful

sub-sti-tutes tol de rol de rol Then the Catch and Glee we take, While the tune-ful

Harp ex-cites us, While the har-mo-ny de-lights us In our fa-thers house

Harp ex-cites us, While the har-mo-ny de-lights us In our fa-thers house

2<sup>nd</sup> VERSE

Now the one leaf'd plant's in bloom, Corn is yel-low, Fruit is mellow, Herbs the hills and

Now the one leaf'd plant's in bloom, Corn is yel-low, Fruit is mellow, Herbs the hills and

SOAVE

dales per-fume Be-hind my fa-ther's house; Two pret-ty birds, That whis-tle 3<sup>rd</sup>s com-

dales per-fume Be-hind my fa-ther's house;

\* The musical and poetical accents will be at variance unless the Verses to the first Section begin with Trochees and end promiscuously with female Rhimes: 1

None of the measures of english Prosody will express the limping feet of the 2<sup>d</sup> strain 2 Yet the air is one of simplicity's charms.

"Didst thou hear those Verses?"

Yes I heard them all, and more too; for some of them had in them more feet than the Verses would bear"



2 *lr*

- pletely and sweet - - ly, Taught by hap-py Shepherds pipes, Tend - - ing flocks up -

Taught by hap-py Shepherds pipes, Tend - - ing flocks up -

- on the mountains, E - ches from the neighbring fountains Charm my fa - ther's house.

- on the mountains, E - ches from the neighbouring fountains Charm my fa - ther's house.

3<sup>D</sup> VERSE

When the ten oar'd skiff ar - rives La - den with the fi - nest pel - try Then the boatmen's

When the ten oar'd skiff ar - rives La - den with the fi - nest pel - try Then the boatmen's

## SPICCATO

happy wives Sur - round my father's house They smile and sing ting ting ting ting While

happy wives Sur - round my father's house They smile and sing ting ting ting ting ting

2 *lr*

bundling their bea - - - vers Hap - py with em - ployment full None are grievors

ting ting ting ting tinka tinka ting Hap - py with em - ployment full None are grievors

None de - cei - vers La - - bours Sons are ne - ver dull Be - hind my fa - ther's house.

None de - cei - vers La - - bours Sons are ne - ver dull Be - hind my fa - ther's house.

The six Chapters of musical Rhythm in which the following citations occur, deserve to be registered in the memory of every Composer. "The disposition of Melody or Harmony in respect of Time or Measure is termed Rhythm. The knowledge of this Rhythmic subdivision of Melody is of great importance in practical music as the singer must not take breath, nor the Performer on keyed Instruments separate the Notes in the middle of a foot."

It is not enough that nothing offends the ear, but a good Poet will adapt the very sounds, as well as words to the thing he treats of.



2. We cannot omit remarking to the glory of Tasso that the greatest part of the Gondoliers can recite by heart the chief part of the Jerusalem Delivered, that many know it entirely and spend the night in their Boats singing it alternately from one Vessel to another, that it is assuredly a most inimitable BARCOROLLE. Homer alone had the honour to fore himself of being thus celebrated, and no other Epic Poem has since met with similar renown". I transcribed this article from Rousseau's entertaining Dictionary, ( for a memorandum,) the night before I left London, for Italy, where I easily obtained the Music of these Curiosities, and I exhibit them to the reader without the alteration of a note, word, or accident.

### Passagallo.

**Ritornello.**

**VOCE.** N.B. Those who cannot recollect the most striking Passages of Tasso,  
Canto l'arme pietose el  
pencil them underneath the notation, or place the Poem on the music Desk.

**Ritornello**

**violino**  
**Ritornello**

**Canto**

**Da Capo il Violino**

Tartini's Notation  
of the  
Aria du Tasso,  
as sung by the  
Gondolieri at  
Venice.

**Adagio quasi Recitativo.**

**Trills (tr)**



## OTTAVE FIORETINA.

Intanto Eminia fra l'ombro-se se piante D'anti-ca sel-va dal Cavallo è scor- - -

- - - ta Nè più gover na il fren la man tre mante E mezza quasi par tra viva e morta.

Pertante strade si raggira e tante  
Il corridor che in sua balia la porta

che alfin dagli occhi altrui pursi delegna  
Ed e sover chio omai ch altri la segua.

TASSO  
alla Veneziana.

In-tanto Er-mi-nia fra l'ombrese pian-te D'anti-ca sel- - - - va dall Cavallo è

scor- - - - ta Nè più governa il fren- - - - la man tre man- - te E mezza quasi

pa- - - - - tra viva e mor- - - - - ta.

Per tante strade si raggira e-tan- - - - te Il corridor che in suabalia la por-ta che al

fin da gliocchi al trui pursi di le- - - - gna Ed e so-ver chio o-

- - - ma - - - - i ch'altri la se- - - - - gua.



Each succeeding Key, in the following Circle, has one Sharp more marked at the beginning than the preceding, and the last Sharp is a semitone below the key note.

Prelude.

The number of flats is reduced by degrees until the modulation announces the Key of C; and the last flat is a 4<sup>th</sup> above or a 5<sup>th</sup> below the Key note.

The modulations in this artful Prelude are effective, even when expressed by Instruments, subject to temperament, But

they are rendered more captivating by the lately invented EUHARMONIC ORGAN; for which Desideratum the musical

world have great obligations to a worthy ingenious Clergyman, from whose Essay the Author of this work has derived much information.



To the honour of that great Musician, who has produced so many of the modern Composers's archetypes, it should be mentioned, that he was as much entitled to esteem, for Benevolence, as admiration for his Genius; He had as our immortal Bard expresses it, "A tear for pity, and a hand open as the day, for melting Charity," but unhappily that want of prudence, and attention, to the painful minuteness of necessary oeconomy, often deprived him of power, to indulge the feelings of his Heart, by administering to the appeals of misfortune. A singular incident of this nature, occurred to him, as follows: As he was walking one day, near the suburbs of Vienna, he was accosted by a Mendicant, of a very prepossessing appearance, and manner, who told his tale of woe, with such effect, as to interest M. strongly in his favour; But the state of his purse, not being correspondent with the impulse of humanity, he desired the Applicant to follow him to a Coffee House. As soon as they entered the House, M. drew some music paper from his pocket, and in a few minutes composed the Menuet, which is annexed to this Memoir, which with a Letter, from himself, he gave to the distressed Man, desiring him to take them to his Publisher, who resided in the City. A composition from M. was a Bill payable at sight, and the happy Beggar was immediately presented in return for the M.S. to his great surprize, with five Double Ducats.

Menuetto

The above Composition and anecdote were presented to me by an estimable brother Professor, whose merit and truth have cemented Gratitude and Friendship, I have therefore published them with confidence.



Marcia di Lutto del' Regg<sup>to</sup> Real' Palermo.

Ciarinetti

Oboe

Corni

in C sol fa

Corni

in E la fa

Canti

Fagotto

In-so-li-ta-ri-o scoglio miro il mio benche parte e il sen di parte in par te dividil mio do-

-lor e il sen di parte in parte di videil mio do-lor l'interno mio cor doglio

es prime il messo ciglio ah' che non val consiglio nel centro del do-lor



ah che non val con siglio nel centro del do lor ah che non val con siglio nel centro del do lor.

During the public funeral of a Prince, at Palermo, the heart of that Naval Hero (whose Victories astonished the world) was melted, even to tears, with the solemnity of the above Composition.

2  
Piango ne fermo oh Dio  
Le fugitive vete  
Ne con le mie querele  
Si fa pioioso il mar  
Anzi col pianto mio  
Più la sua forza cresce  
Con l'onde ohime si mesce  
Il caldo lagrimar.

3  
Dei miei martiri il fuoco  
Cresce la forza al vento  
E in un fatal momento  
Il traditor fuggi  
Ah infido in questo luoco  
Come fra tante pene  
In queste sorde arene  
Lasci il tuo ben così.

By Command, the Maestro di Capella presented the benign Horatio with a manuscript score of it, under the title of which, he wrote, "Should a Choir and Band accompany my remains to the Grave, Let this Heavenly strain be my Requiem."

When C is written for B Clarinets, the tone is B flat. When C is written for Horns, mark'd at the Cliff E la fa, the tone is E flat. 'Tis not the most general method to express parts for Clarinets and Horns, by Tenor and Bass Cliffs; For were the above played upon Violoncellos, the tones would be an octave lower than they were intended by their Composer, who was a conspicuous master of a Conservatorio; therefore his Score has not been altered.

The following ingenious accompaniment, to a striking vocal passage form'd with two notes only, is for B Clarinets, Oboes and Trombones: The sounds of the Clarinets are here denoted by the treble Cliff and the pitch of the Instruments, but those of the Trombones are directed by Tenor Cliffs.

Clarineti in B

Oboi

Tromboni

Il Comendatore

Bassi e Tromboni III

Adagio

Di rider fini\_rai pria dell'au\_ ro \_ ra Ri\_baldo au\_ dace lascia a morti la pa\_ ce

Adagio

The real sounds of the Trombones have also been expressed by Treble and Bass Cliffs, for the accommodation of Performers on the Harp or Piano Forte.







\* The censurers & applauders of the Accompl<sup>t</sup>. to this song are equally numerous & violent, however it \*

Clar(tti in A

Clar. & Fag<sup>to</sup>

Fagotti

-Violini

Vio. 2<sup>a</sup> & 3<sup>a</sup> & 4<sup>a</sup> & 5<sup>a</sup> & 6<sup>a</sup> & 7<sup>a</sup> & 8<sup>a</sup> & 9<sup>a</sup> & 10<sup>a</sup> & 11<sup>a</sup> & 12<sup>a</sup> & 13<sup>a</sup> & 14<sup>a</sup> & 15<sup>a</sup> & 16<sup>a</sup> & 17<sup>a</sup> & 18<sup>a</sup> & 19<sup>a</sup> & 20<sup>a</sup> & 21<sup>a</sup> & 22<sup>a</sup> & 23<sup>a</sup> & 24<sup>a</sup> & 25<sup>a</sup> & 26<sup>a</sup> & 27<sup>a</sup> & 28<sup>a</sup> & 29<sup>a</sup> & 30<sup>a</sup> & 31<sup>a</sup> & 32<sup>a</sup> & 33<sup>a</sup> & 34<sup>a</sup> & 35<sup>a</sup> & 36<sup>a</sup> & 37<sup>a</sup> & 38<sup>a</sup> & 39<sup>a</sup> & 40<sup>a</sup> & 41<sup>a</sup> & 42<sup>a</sup> & 43<sup>a</sup> & 44<sup>a</sup> & 45<sup>a</sup> & 46<sup>a</sup> & 47<sup>a</sup> & 48<sup>a</sup> & 49<sup>a</sup> & 50<sup>a</sup> & 51<sup>a</sup> & 52<sup>a</sup> & 53<sup>a</sup> & 54<sup>a</sup> & 55<sup>a</sup> & 56<sup>a</sup> & 57<sup>a</sup> & 58<sup>a</sup> & 59<sup>a</sup> & 60<sup>a</sup> & 61<sup>a</sup> & 62<sup>a</sup> & 63<sup>a</sup> & 64<sup>a</sup> & 65<sup>a</sup> & 66<sup>a</sup> & 67<sup>a</sup> & 68<sup>a</sup> & 69<sup>a</sup> & 70<sup>a</sup> & 71<sup>a</sup> & 72<sup>a</sup> & 73<sup>a</sup> & 74<sup>a</sup> & 75<sup>a</sup> & 76<sup>a</sup> & 77<sup>a</sup> & 78<sup>a</sup> & 79<sup>a</sup> & 80<sup>a</sup> & 81<sup>a</sup> & 82<sup>a</sup> & 83<sup>a</sup> & 84<sup>a</sup> & 85<sup>a</sup> & 86<sup>a</sup> & 87<sup>a</sup> & 88<sup>a</sup> & 89<sup>a</sup> & 90<sup>a</sup> & 91<sup>a</sup> & 92<sup>a</sup> & 93<sup>a</sup> & 94<sup>a</sup> & 95<sup>a</sup> & 96<sup>a</sup> & 97<sup>a</sup> & 98<sup>a</sup> & 99<sup>a</sup> & 100<sup>a</sup>

up thy voice with strength lift it up be not afraid And they that dwell that dwell in the land of the

sha - dow of death And they that dwell that dwell in the land that dwell in the land of the

\*affords an excellent exhibition of fashionable chords, & therefore a proper article for this work

shadow of death Upon them hath the light shined Say unto the cities of Ju - dah Be

hold your God Behold your God Behold your God The Glory of the Lord is risen upon thee

Ingenious imitations upon an impressive bass

A harmonious dispersion of the fundamental discord.



Violino 1.<sup>mo</sup>  
Violino 2.<sup>do</sup>  
Mandolino.  
Don Giovanni  
Viola  
Bassi.

*Pizzicato*  
Mandolines are preferred for the prominent Instruments in Serenades; But this charming  
*Allegretto*  
Deh vieni alla finestra O mio te  
*Pizzicato*

Composition loses none of its effect, whether the obligato part be play'd on a Violin or Piano Forte.

so - ro! Deh vieni a consolar il pianto mi - o Se neghi a me di dar qual

che ri sto ro da vanti agli occhi tuoi mo - - - rir vogli - o

2.<sup>d</sup> Stanza

Tu ch hai la bocca dolce piu che il mele,  
Tu che il Zucchero porti in mezzo il core!  
Non esser, gio-ja mia, con me crudele!  
Lascia ti almen reder mio bell' amore!



The Masters instructions to his favourite Disciple continued from Page 50 of the Introduction, which Exercise comprises 51 Imitations of Fugues by different Counterpoints, all constrained to harmonize with four bars of melody.

12

12

12 Let the accompaniment occasionally rest, that you may be enabled to write a Duet or Trio as well as a Quartet.

12

13 . Introduce various points, and let some of them move in Canon.

13

13



Handwritten musical score on page 52, featuring five systems of staves. The notation includes various musical symbols, clefs, and accidentals. Annotations are present throughout the score:

- System 3:** The second staff has the annotation "to the 8<sup>th</sup>" written above it.
- System 4:** The first staff has the annotation "Different Counterpoints" written below it. The second staff has "to the 8<sup>th</sup>" written below it. The number "14" is written below the third staff.
- System 5:** The second staff has "the same to the 8<sup>th</sup>" written above it. The third staff has "to the 8<sup>th</sup>" written below it. The fourth staff has musical notations "e f# g" and "g a g" written above it.

A difficulty seems to have arisen here, as the notes are not legible.



to the 10<sup>th</sup>

the same

This system contains four staves of musical notation. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The notation is complex, featuring many sixteenth and thirty-second notes. The text 'to the 10<sup>th</sup>' is written below the first staff, and 'the same' is written below the second staff.

to the 10<sup>th</sup>

the same

the same

This system contains four staves of musical notation. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The notation is complex, featuring many sixteenth and thirty-second notes. The text 'to the 10<sup>th</sup>' is written below the first staff, 'the same' is written below the second staff, and 'the same' is written below the third staff.

to the 12<sup>th</sup>

unaccountable but a Fac-simile

the same

This system contains four staves of musical notation. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The notation is complex, featuring many sixteenth and thirty-second notes. The text 'to the 12<sup>th</sup>' is written below the first staff, 'unaccountable but a Fac-simile' is written below the second staff, and 'the same' is written below the third staff.

to the 12<sup>th</sup>

the same

This system contains four staves of musical notation. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The notation is complex, featuring many sixteenth and thirty-second notes. The text 'to the 12<sup>th</sup>' is written below the first staff, and 'the same' is written below the second staff.



54 g, or gs, situated on the 2<sup>d</sup> line was the usual treble cliff when the following Composition was written.

# Fac-simile of an Exercise upon a Ground.

The Violin cliff was also situated on the 2<sup>d</sup> line to denote the place of C therefore the first note of this tenor part is E flat.

The Ground effectively inverted



Those who examine this Composition with attention, will perceive that the Violins and Tenor are nearly subservient to 4 bars of bass notes perpetually repeated, yet the harmony and contrivance is admirable.

The first system of the musical score consists of four staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). The second and third staves are in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef with a key signature of one flat (B-flat). The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several accidentals, including flats and naturals, throughout the system.

— broken into divisions by passing notes which imitate the first treble of the last Variation.

The second system of the musical score continues the notation from the first system. It features the same four-staff structure with treble and bass clefs and a key signature of one flat. The music continues with similar note values and accidentals, maintaining the complex harmonic structure described in the text.

The third system of the musical score continues the notation. It features the same four-staff structure. The music continues with similar note values and accidentals, maintaining the complex harmonic structure described in the text.

The fourth system of the musical score continues the notation. It features the same four-staff structure. The music continues with similar note values and accidentals, maintaining the complex harmonic structure described in the text.

In some places the accidentals are omitted, and in others carelessly inserted, but the promise of a Fac-simile has been faithfully performed.



56 At the note of exclamation ! The Author commences an ingenious Digression of feeling, expression, and modulation, without suffering his subject to be forgotten.

The image displays a handwritten musical score on aged paper, consisting of four systems of four staves each. The notation is in a 19th-century style, featuring a key signature of one flat (B-flat) and a common time signature (C). The first system includes a vocal line with a prominent exclamation mark above a note, and various musical ornaments like mordents and grace notes. The subsequent systems are characterized by dense, rapid sixteenth-note passages in the upper staves, while the lower staves provide a more rhythmic accompaniment with eighth and sixteenth notes. The manuscript shows signs of being a working draft, with some ink bleed-through and corrections visible.

Many more chromatic designs were sketched upon this simple Ground, which probably the multifarious engagements of the skilful artist would not allow him sufficient leisure to Harmonize and finish for an exhibition.



Fac-simile of "ditties highly penn'd sung by a fair queen, in a summer's bower, with ravishing division to her lute"

# Chanson

57

Handwritten musical score for 'Chanson'. The score is written on five staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and accidentals. There are several 'x' marks above notes in the first three staves. The fourth staff ends with a double bar line and a repeat sign. The fifth staff continues the melody. The piece concludes with a final cadence and a double bar line.

# Trompety

Handwritten musical score for 'Trompety'. The score is written on five staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and accidentals. There are several 'x' marks above notes in the first three staves. The fourth staff ends with a double bar line and a repeat sign. The fifth staff continues the melody. The piece concludes with a final cadence and a double bar line.

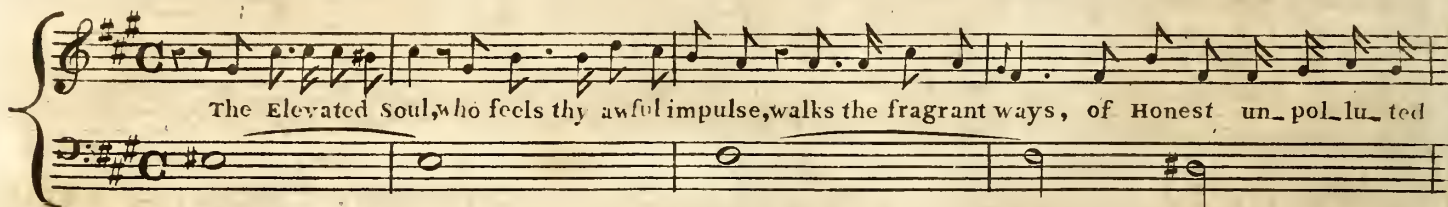
# Scotch Tune

Handwritten musical score for 'Scotch Tune'. The score is written on five staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and accidentals. There are several 'x' marks above notes in the first three staves. The fourth staff ends with a double bar line and a repeat sign. The fifth staff continues the melody. The piece concludes with a final cadence and a double bar line.

The above 3 Airs were engraved from Princess (afterwards Queen) Anne's lute book, which was given me by an estimable brother Professor who values the new flights of Beethoven more than all the old curiosities in the kingdom.

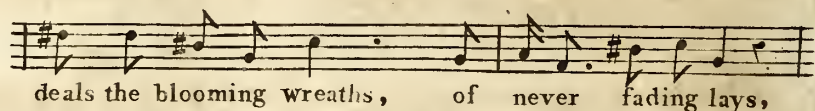


58 To the worthy son, of a late exquisite english Composer, I have, to acknowledge my obligations, for a present, of an original M.S. which contains the following Recitative, and Air; Curiosity led me to cut asunder its tack'd leaves, when I perceived that the Poet had made some judicious alterations, which his Coadjutor had expressed with a facility that is worthy of being regarded by the Students of Recitative.

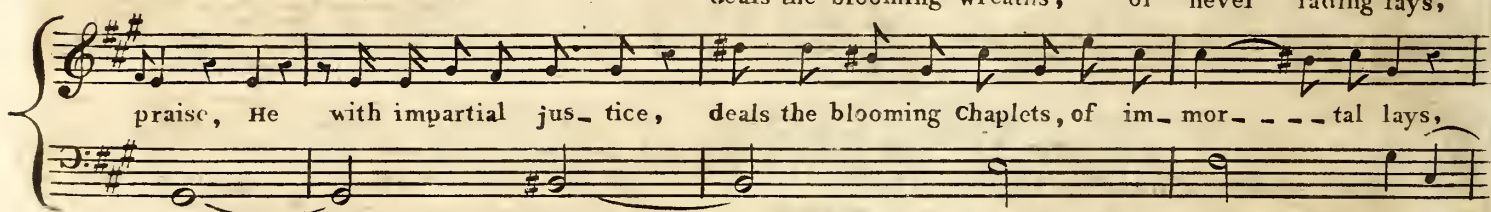


The Elevated Soul, who feels thy awful impulse, walks the fragrant ways, of Honest un-pol-lu-ted

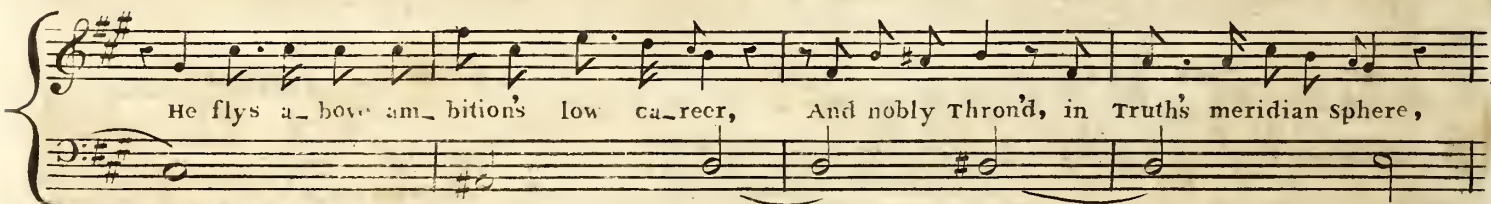
Variations of both  
Words and music.



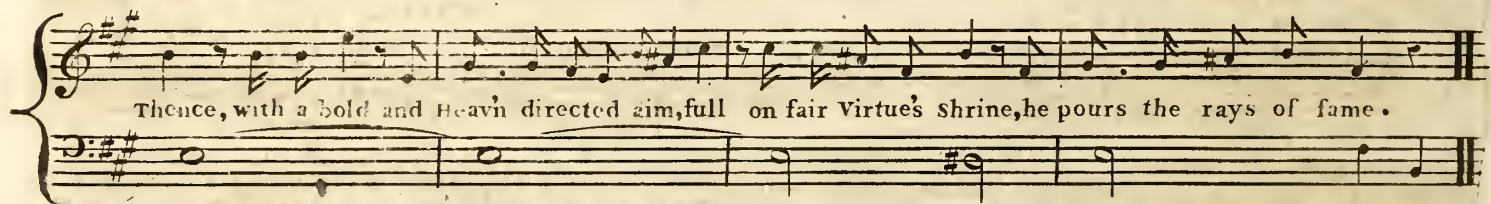
deals the blooming wreaths, of never fading lays,



praise, He with impartial jus-tice, deals the blooming Chaplets, of im-mor-tal lays,



He flies a-bove am-bition's low ca-reer, And nobly Thron'd, in Truth's meridian sphere,

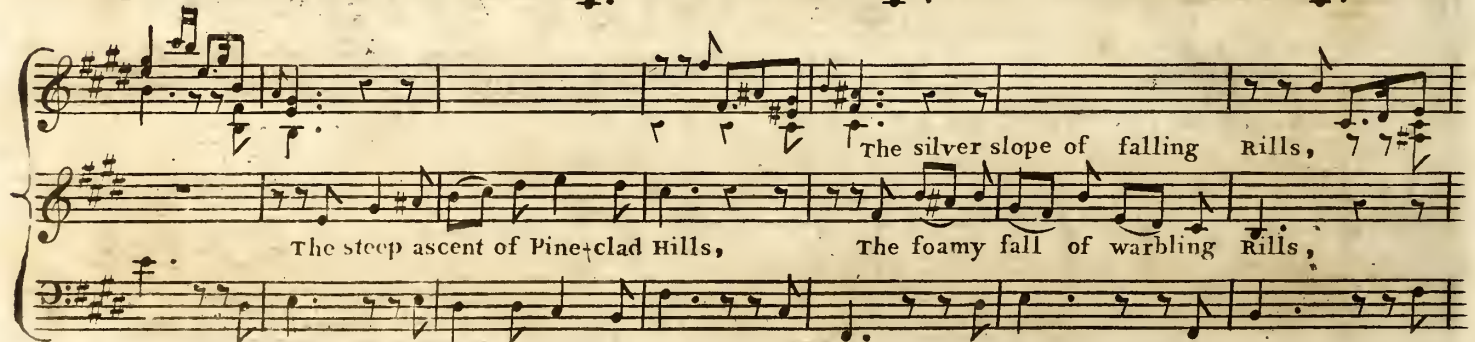


Thence, with a bold and Heav'n directed aim, full on fair Virtue's shrine, he pours the rays of fame.

**AIR**



god-dess, thy pier-cing Eye explores the radiant range of beauty's stores,



The steep ascent of Pine-clad Hills, The foamy fall of warbling Rills,



Catches each lively colour'd grace, The crimson of the wood Nymph's Face,

The verdure of the velvet Lawn, The purple of the eastern Dawn, Or all those

tints which rang'd in vivid glow, Mark the bold sweep, of the Celestial Bow.

An expressive performance of the following pathetic MARCH never fails to reach the heart that can feel musical sentiment without the aid of Poetry: It is an excellent Model for a TRIO as its judicious Composer would not distort either of the melodies with, what are term'd; double stops; Yet no Master had more harmony at his fingers ends whether they gave motion to the Pen or the Keys.

*Pianissimo Sempre*

*Grave*



## FRAGMENTS of RECITATIVE.

The Poet's Variations<sup>+</sup> Crest<sup>+</sup> at<sup>+</sup>

two  
Rec: The honest pride, that plumes the Hero's Breast, who here from learnings richest Shrine,

The lower small Notes are the Composer's alterations, for a Voice that cannot reach the higher; But those who try their effect with the Piano Forte, must not play both at the same time.

Is there a Plain, whose genial soil in- hales, Glo-rys in- vi-go- rating Gales,

Is there a Clime, where all these beauties rise, In one col-lect-ed radiance, to her Eyes.

To lift fair sci-ence, to a loftier Seat, or stretch to ampler bounds, the wide domain of Art.

stream flows  
Where ev'ry breeze of Genius blows, Where ev'ry

Flour of Virtue Glows, Thither the Muse exulting flies, There she loudly cries.

And adds fresh Glo-ries to his honor'd Brow.



# FLY SOFT IDEAS. reset for MISS CATLEY in ARTAXERXES.

61

An extract (only) of this Song was promised in the Prospectus, But as there never was any other notation of it but the Authors original M.S. the readers of this Work might have been disappointed by a less exhibition than the whole.

1<sup>st</sup> Horn in F.  
2<sup>d</sup> Horn in F.  
1<sup>st</sup> Violins.  
2<sup>d</sup> Violins.  
Basses.

Moderately quick

MANDANE

Fly soft I-deas soft I-deas fly That

\* The Violins rest from the Asterisk, to the double Bar; But instead of the characters to denote silence, A familiar notation to express the real sounds of the Horns has been preferred, for the information of the young Harmonist.

1<sup>st</sup> Hautboy with the Voice

neither tear nor sigh, my virtue may betray, Nature's great Call, that go - - - verns all, A

Violins  
Tenor

Daughter must o-bey, a Daugh - - ter must o-bey, o-bey - - -

Solo Hautboy

Violins



*Poco F*

*1<sup>st</sup> Violin with the Voice.*

*Larghetto Siciliana*

Daughter must obey *poco F* a Daughter must o-bey A - - las. my Soul de-nies to hear -

- - - re-venge's cries A-las a-las a-las my Soul de-nies to hear to

*Both the Violins with the Voice*

*Tenor*

*With moderate Spirit*

hear re-venge - - - s cries Dare not fond Heart to take - his

*Violins*

*F* *P*

part But drive drive his Form a-way but drive - - -

*P*

- - - his Form a-way

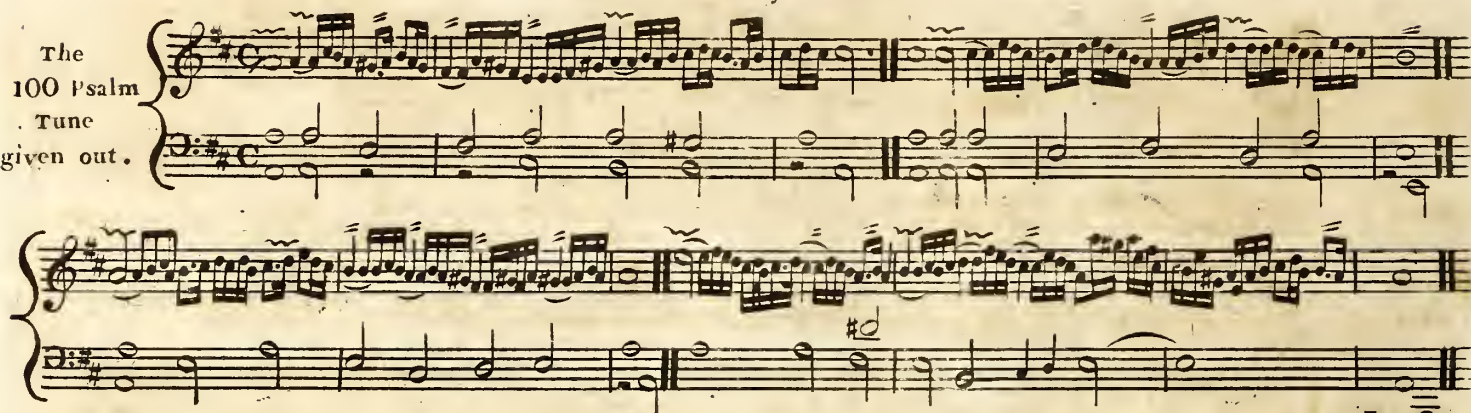


F P F P F P P F P  
 Dare not fond Heart to take his part Dare not fond Heart to take his  
 F P F P F P P F P  
 part But drive drive his form --- a way but drive ---  
 P F  
 But drive his form a --  
 In time poco F FF The Horn notes in these two Bars are unisons with those in the Russ.  
 way --- but drive his form a way. Both Horns. FF  
 In time poco F

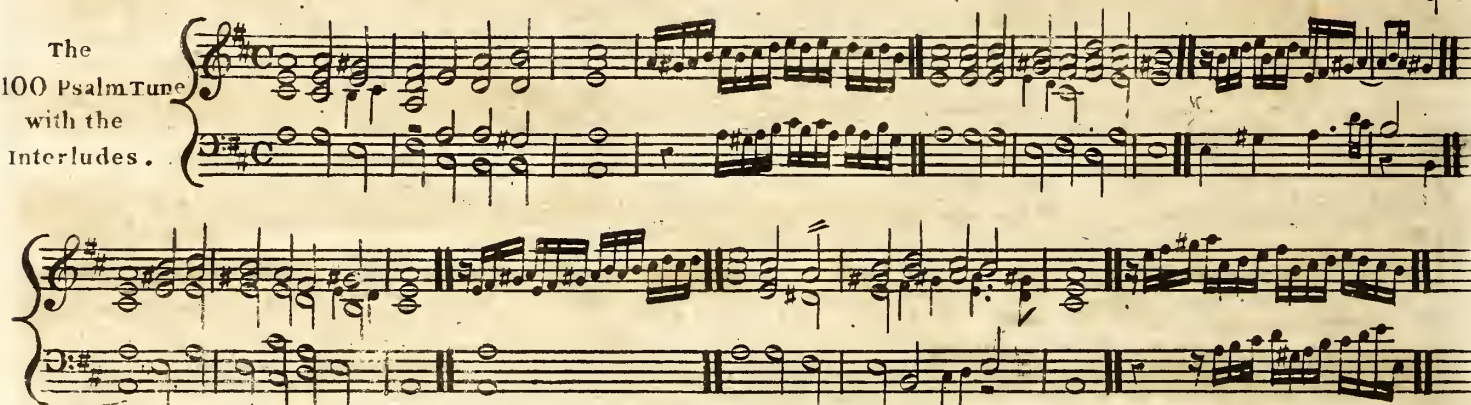


The following notation will convey to the reader the method of performing Psalmody in London during the early part of the 16<sup>th</sup> Century.

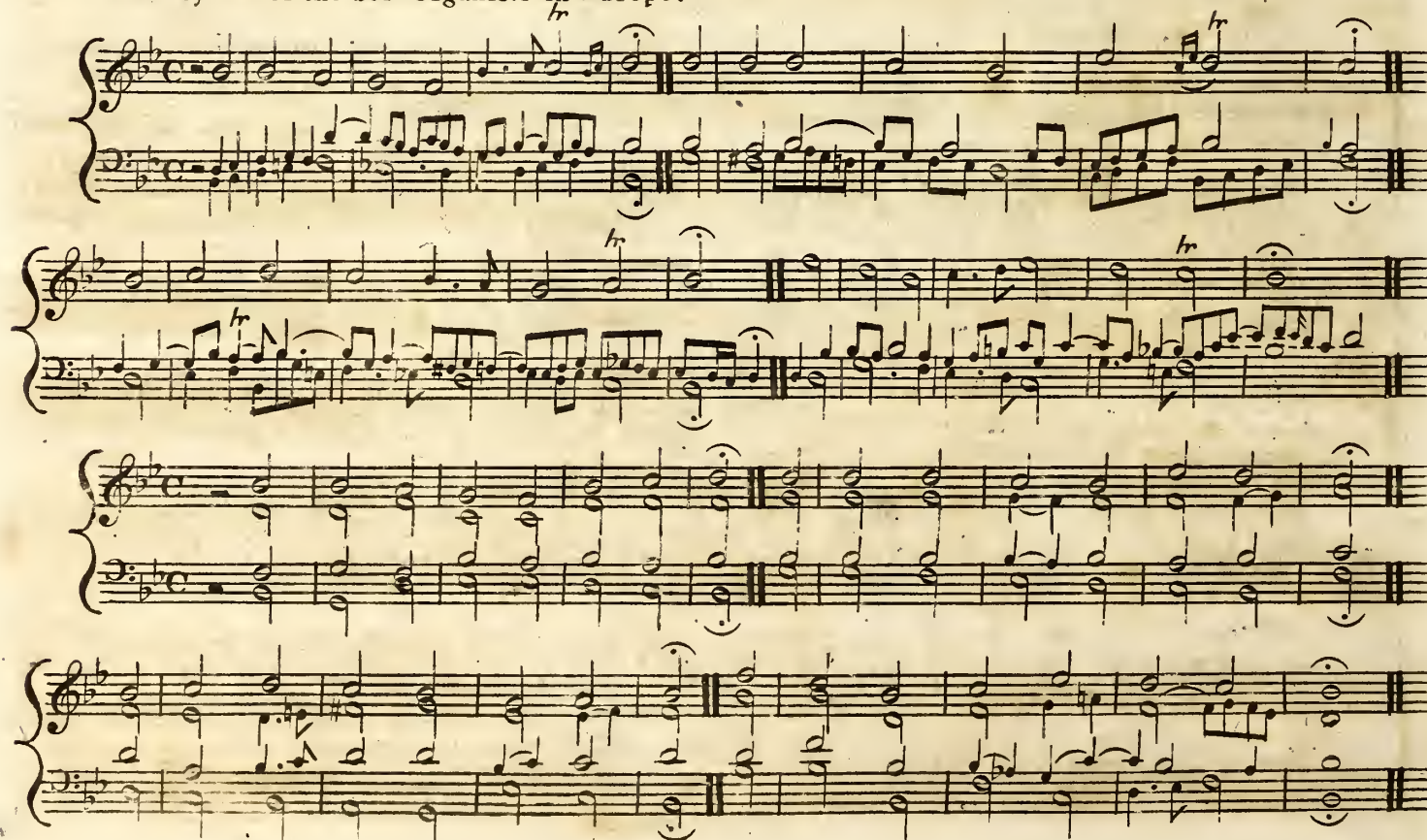
The  
100 Psalm  
Tune  
given out.



The  
100 Psalm Tune  
with the  
Interludes.



The annexment of the present mode of accompanying this fine old melody cannot fail to prove a high gratification to performers on key'd Instruments, as it was written expressly for this work by one of the best Organists in Europe.





The motive for including this wonderful production among the specimens of sublimity is stated in page 65, 65 which contains its Drum and Trumpet parts.

Hautboy 1<sup>mo</sup>  
Hautboy 2<sup>do</sup>

Violino 1<sup>mo</sup>  
Violino 2<sup>do</sup>

Viola

Canto  
Alto

Tenore  
Basso

Tutti  
Bassi

Andante

Andante

The Nations trem - - - ble, tremble, trem - - - ble, The Nations tremble at the dreadful

The Nations trem - - - ble, tremble, trem - - - ble, The Nations tremble at the dreadful

unisons

sound, at the dreadful sound, Heav'n thunders, Heav'n thunders, Tempests roar, Tempests roar, Heav'n

sound, at the dreadful sound, Heav'n thunders, Heav'n thunders, Tempests roar, Tempests roar, Heav'n

thunders, Heav'n thunders, Tempests roar, Tempests roar, Heav'n thunders, Heav'n thunders, Tempests

thunders, Heav'n thunders, Tempests roar, Tempests roar, Heav'n thunders, Heav'n thunders, Tempests



roar, and groans the ground, Heav'n thunders, Tempests roar, and  
 roar, and groans the ground, Heav'n thunders, Tempests roar, and

groans and groans the ground, The Nations trem - - - ble at the dreadful  
 groans and groans the ground, The Nations trem - - - ble at the dreadful

sound, at the dread-ful sound, Heav'n thunders, Heav'n thunders, Tempests :  
 sound, at the dread-ful sound, Heav'n thunders, Heav'n thunders, Tempests

Violino 1mo  
 Violino 2do  
 Viola



Viol 2do  
Viola

roar, Heav'n thunders, Tempests roar, and groans the ground, and  
roar, Heav'n thunders, Tempests roar, and groans the ground, and

groans groans the ground, and groans and groans the ground,  
groans groans the ground, and groans and groans the ground,

Glory to God, Glory to God, Glo-ry to God, The strong cemented  
glory to God, Glory to God, Glo-ry to God, The strong cemented



Ru in the pondrous Ru in falls, Glo  
 walls the tottering Towrs, the pondrous Ru in the pondrous Ru in falls, Glo Glo  
 walls the tottering Towrs, the pondrous Ru in, the pondrous Ru in falls Glo  
 ry to God,  
 ry to God, Glory to God, Glory to God, The strong cemented walls, the tottering Towrs, the tottering  
 ry to God, Glory to God, Glory to God, The strong cemented walls, the tottering Towrs, the tottering  
 Towrs, the pondrous Ru in falls, the pondrous Ru in falls.  
 Towrs, the pondrous Ru in falls, the pondrous Ru in falls.



Tromb:  
 mo e do  
 Andante  
 Tympany.

Travelling from London to Taplow with the Father of Modern Harmony, and having (the preceding evening) observed his countenance expressing rapturous astonishment during the Concert of Ancient music, I embraced the favourable opportunity of enquiring how he estimated the Chorus in Joshua "The Nations tremble at the dreadful sound" The reply. "He had long been acquainted with music, but never knew half its powers before he heard it, and he was perfectly certain that only one inspired Author ever did, or ever would pen so sublime a composition."

Having heard sacred compositions well performed in foreign Cities where english Oratorios are not collected, and where this Appendix will be circulated, I became anxious to afford my distant Patrons an opportunity of transcribing & rehearsing what I had so strongly recommended to their notice: In consequence of which the parts for the Trumpets and Drums have been engraved on a sepearte page, as its glorious effect might be diminished by omission or substitution. But I have to regret that the limits of this work would neither allow a larger engraving of the above Chorus, nor an insertion of its impressive Introductory Air, GLORY TO GOD.

Having been presented with a manuscript Score of IL RITORNO DI TOBIA by its Author, I endeavoured to make a suitable return by requesting his acceptance of JEPHTHA: and when I expressed my admiration of the Recitatives in the former, which abound with the finest specimens of the Enharmonic, their Composer proved his liberality and Judgment by declaring that "Deeper and Deeper still" in the latter greatly surpassed them in Pathos and Contrast. And while I was examining this wonderful production for Extracts an impressive singer had the goodness to rehearse it, during which my mind became so agitated by a succession of various emotions, that I determined to lay the whole of this Climax and anticlimax of musical expression before the eye of the reader, to prove, that the highest praise of it will never mount to an Hyperbole



## Largo

Voce .

Violino 1<sup>mo</sup>  
Violino 2<sup>do</sup>

Viola.  
Bassi.

Deeper and deeper still thy goodness Child pierceth a Fathers bleeding Heart and checks the cruel  
sentence on my faltering Tongue Oh! let me whisper it to the raging Winds or howling Desarts  
for the Ears of Men It is too shocking Yet have I not vow'd And can I think the great Jehovah  
sleeps like Chemosh and such fabled Deities? Ah! no Heav'n heard my  
thoughts and wrote them down It must be so 'Tis this that racks my Brain And pours in to my  
Breast a thousand pangs That lash me into madness Horrid thought Horrid thought

*Largo P*

*Largo P*



My only Daughter! so dear a Child Doon'd by a Father! Yes, the Vow is past And  
Gilead hath triumph'd o'er his Foes... therefore, to morrow's dawn, - to morrow's dawn, I can no more.

Voce: And if to Fate my days must run Oh righteous Heav'n Oh righteous Heav'n thy will be done thy  
Viol. 1<sup>o</sup>  
Viol. 2<sup>o</sup>  
Viola  
Bassi

*Largo*

(a) 10<sup>th</sup> Bar

will be done Oh righteous Heav'n if to Fate my days must run Oh righteous Heav'n thy will be done

(a) Those who admire this Heavenly strain, as much as I do, will begin it again, sing to the 10<sup>th</sup> bar, and play D for its bass, instead of B, from which substitution the interrupted cadence, will become a perfect one, for its conclusion.

Interrupted Cadence. Perfect Cadence.

\*\*\* This ascent from the imperfect to the perfect 5<sup>th</sup>, between the two Violins, has been objected to by Criticks who  
\*\*\* I trust were more nice than wise, because I am not disposed to reject such a succession when two, or more parts accompany it



72 During the Passion week in 1788 An Englishman who ranks in the highest class of sublime composers honoured me by requesting a copy of the song which in 1800 occupied this page of the Introduction to Harmony He greatly overpaid me for my ready compliance by presenting me with the original M S of the following Prayer (for Good Friday:) which cannot fail of proving a gratifying SUCCEDANEUM, as the song here alluded to may be purchased at any Music Shop for one shilling.

qui tollis pec-ca - ta mun - di mi-se-re-re mei qui crucifix - us

es ho - die dimitte omnia pec-ca - ta me - a vi de an - gustiam me - - - am et tri - tribu -

- la - ti onem me - - am quoniam i - nops et pauper sum E - go ne pro ji - ci as me a

fa - cie tu - - - a qui a pec - ca - vi ti - - bi Do - mi - ne Je - su Chris -

- te li - bera me se - cun - dum mag - nam mi - se - ri - cor - diam tu - - - am et Sa - cri - fi

- ca - - bo ti - - bi Ho - sti - am lau - - - dis et nomen tu - um in n vo -

cabo atque exal - ta - bo an - se - cu lum se - cu - li.

Being advised to omit no portion of the Introduction to Harmony The song has been reinstated & the Prayer removed to the Appendix.







## A CHEERFUL CANON.

As it was perform'd when a Lady, who presided at a Dinner Table, gave the signal for her female Guests to withdraw.  
 N.B. The Epithet Cheerful might mislead, therefore it is hoped, that the term ANDANTE will be particularly regarded;  
 as Hilarity, without Confusion, is what the Author is desirous of promoting; Yet it is that species of complication, form'd  
 "by the union of several parts into one Integral."

Andante

1<sup>st</sup> Lady.  Good Sirs before we leave you, Let's sing a cheer-ful Glee, Our ab-sence will not

1<sup>st</sup> Gentleman  O prithce dont so soon de-part,

 grieve you, un-til we ring for Tea, Our absence will not grieve you, un-til we ring for Tea,

 O pri-thee dont so soon de-part, For fashion can-not, fashion can't di-vide the Heart,

1<sup>st</sup> Lady  Then tune your Voi-ces, raise them high, and let the points of Ca-non

2<sup>d</sup> Lady  good Sirs before we leave you, Let's sing a cheerful Glee, Our ab-sence will not

1<sup>st</sup> Gent.  O prithce dont so soon de-part,

 fly, Come follow follow me, I'll be your Guide, Come follow me, and I will be your Guide,

 grieve you, until we ring for Tea, Our absence will not grieve you, un-til we ring for Tea,

 O prithce dont so soon de-part, For fashion can not fashion cant di-vide the Heart,

1<sup>st</sup> Lady  come follow follow fol-low me,

2<sup>d</sup> Lady  we tune our Voi-ces, raise them high, and let the points of Ca-non

1<sup>st</sup> Gent.  The Bottle may some spi-rits some transient spi-rits give, But with-out love we

2<sup>d</sup> Gent.  The Bottle may some spi-rits give,

 come follow me, follow follow me, The points of Canon fly- so fol-low me,

 fly, we follow follow thee, our faithful Guide, As fashion can-not our Hearts di-vide,

 mortals we mortals could not live, But without love we mor-tals we mor-tals could not live,

 The Bottle may some spi-rits give, But without love without love we could not live,



The Master of the (universally acknowledged) greatest living Theorist called this Composition a Canon, 75  
Although its base only answers (regularly) the two Subjects comprized in the first 12 bars.

1<sup>st</sup> Lady. Yet Ladies we must all re-tire,  
2<sup>d</sup> Lady. we follow thee, our faithful Guide,  
1<sup>st</sup> Gent. We tune our Voi-ces, raise them high, and let the points of Canon  
2<sup>d</sup> Gent. This day devote to plea-sures, Our u-ni-ty's di-vine, The best of mortal's  
lest scandal's voice should join our quire, so follow fol-low me, I still will be your Guide.  
we follow thee, follow fol-low thee, the points of Canon fly- we fol-low thee.  
fly, we follow follow thee, our faithful Guide, as fashion cannot our Hearts di-vide.  
treasures, are friendship, love, and wine, The best of mortal's trea-sures, are friendship, love, and wine.

### A Syncopated Canon for three Voices.

in the 4<sup>th</sup>. O'er the smooth e-na-mell'd Green, where no print of step hath been, fol-low me,  
8<sup>th</sup> below O'er the smooth e-na-mell'd Green, where no print of step has been,  
in the 4<sup>th</sup>. above fol-low fol-low me Follow fol-low me Follow fol-low me as I sing  
the 5<sup>th</sup> below 8<sup>va</sup> alta Fol-low fol-low me follow fol-low me follow fol-low me as I sing as I sing  
fol-low fol-low me follow fol-low me follow me follow follow me as I sing

### A short Canon for four Voices which may be sung by four Ladies.

\* Moderato all unisono Come let us u-nite, In strains of de-light, Your Voices raise high, while Echoes reply.

\* N.B. When the leading voice arrives at the first mark § the second commences the third follows the second and the fourth the third at the same distance.



## THE HARMONICAL SYNOPSIS.

This being an unusual Title for the division of a musical work, much will be expected to follow in a small compass; I have therefore endeavoured to bring under one view, all the sevenths, and their Inversions, to every flat, natural, and sharp, note, in the Diatonic, and Chromatic Scales, in every Key, which induces me to cherish the hope of escaping censure, for the adoption of an appellation, that in my imagination, foretells the nature, and utility, of this and the following Page.

C, and A, point out the seat of the Chords, in the natural Scales, of C Major, and A Minor.

**Foundations**

**Inversions**

Minor 2<sup>ds</sup> minor 6<sup>ths</sup> & perfect 4<sup>ths</sup>

Major 6<sup>ths</sup> perfect 4<sup>ths</sup> & major 3<sup>ds</sup>

Perfect 5<sup>ths</sup> minor 6<sup>ths</sup> & minor 3<sup>ds</sup>

Major Sevenths with major 3<sup>ds</sup> & perfect 5<sup>ths</sup>

Major 2<sup>ds</sup> perfect 4<sup>ths</sup> & major 6<sup>ths</sup>

Minor 3<sup>ds</sup> perfect 4<sup>ths</sup> & minor 6<sup>ths</sup>

Perfect 5<sup>ths</sup> major 6<sup>ths</sup> & major 3<sup>ds</sup>

Minor Sevenths with minor 3<sup>ds</sup> & perfect 5<sup>ths</sup>

Major 2<sup>ds</sup> extreme sharp 4<sup>ths</sup> & major 6<sup>ths</sup>

Major 6<sup>ths</sup> perfect 4<sup>ths</sup> & minor 3<sup>ds</sup>

Imperfect 5<sup>ths</sup> minor 6<sup>ths</sup> & minor 3<sup>ds</sup>

Minor Sevenths with major 3<sup>ds</sup> & perfect 5<sup>ths</sup>

Major 2<sup>ds</sup> perfect 4<sup>ths</sup> & minor 6<sup>ths</sup>

Major 6<sup>ths</sup> extreme sharp 4<sup>ths</sup> & minor 3<sup>ds</sup>

Perfect 5<sup>ths</sup> major 6<sup>ths</sup> & minor 3<sup>ds</sup>

Minor Sevenths with minor 3<sup>ds</sup> & imperfect 5<sup>ths</sup>

CA



The Examiners of these Tables, who write, and play Chords, with embarrassing doubt, will perceive that they may by a reference to them, acquire confident facility. Let them try to express, without the assistance of these Guides, the Chord of the diminish'd Seventh, by Notes, with double Flats, and it will be an uncommon accomplishment, if these Referees do not occasion correction.

Foundations Inversions

Extreme sharp 2<sup>ds</sup> extreme sharp 4<sup>th</sup> & major 6<sup>ths</sup>

Major 6<sup>ths</sup> extreme sharp 4<sup>th</sup> & minor 3<sup>ds</sup>

Imperfect 5<sup>ths</sup> sharp 6<sup>ths</sup> & minor 3<sup>ds</sup>

Diminish'd 7<sup>ths</sup> minor 3<sup>ds</sup> & imperfect 5<sup>th</sup>

Minor 2<sup>ds</sup> extreme flat 4<sup>th</sup> & minor 6<sup>ths</sup> Those who are pleased with the three following Inversions, are partial to harshness.

Major 3<sup>ds</sup> perfect 4<sup>th</sup> & minor 6<sup>th</sup>

Extreme sharp 5<sup>ths</sup> major 6<sup>ths</sup> & major 3<sup>ds</sup>

Major 7<sup>ths</sup> minor 3<sup>ds</sup> & perfect 5<sup>th</sup>

Minor 2<sup>ds</sup> perfect 4<sup>th</sup> & sharp 6<sup>ths</sup>

Minor 3<sup>ds</sup> extreme flat 4<sup>th</sup> & minor 6<sup>ths</sup>

Perfect 5<sup>ths</sup> minor 6<sup>ths</sup> & major 3<sup>ds</sup>

Major Seventh's major 3<sup>ds</sup> & extreme sharp 5<sup>ths</sup>

Extreme sharp 6<sup>ths</sup> perfect 5<sup>ths</sup> & major 3<sup>ds</sup>

The diminish'd 3<sup>d</sup> imperfect 5<sup>th</sup> and diminish'd 7<sup>th</sup> form too harsh a chord for harmony, but its second Inversion, now term'd the German 6<sup>th</sup> has become one of the most fashionable combinations, which the above transpositions of it will prove

Extreme sharp 6<sup>ths</sup> extreme sharp 4<sup>th</sup> & major 3<sup>ds</sup>

The following chords, also contain diminish'd 3<sup>ds</sup> between the second, and third parts, and are useless.

Found. 1<sup>st</sup> Inv. 2<sup>d</sup> Inv. 3<sup>d</sup> Inv. 4<sup>th</sup> Inv. 5<sup>th</sup> Inv. 6<sup>th</sup> Inv. 7<sup>th</sup> Inv.

But they are the foundations of the above Inversions, distinguish'd by the appellation of Italian Sixths; Altho' the 4<sup>th</sup> has been generally omitted, in the Models of elegant Accompaniment.



If all the different modes of-figuring these chords, and all their titles had been enumerated here, it would have been impossible to have included their notation in the same pages; Therefore the sufficiently intelligent diminution of embarrassing SYNONYMA, has been preferred to the needless encrease of technical terms. N.B. the four upper Parts of all the following chords, viz. those on the treble staves, are in the two preceeding pages, and are there called sevenths, but here they are changed into 9<sup>ths</sup> 11<sup>ths</sup> & 13<sup>ths</sup> from the addition of basses successively placed at the distance of a 3<sup>d</sup> a 5<sup>th</sup> & a 7<sup>th</sup> below the fundamentals of the said sevenths.

Major 9<sup>ths</sup> minor 7<sup>ths</sup> perfect 5<sup>ths</sup> & major 3<sup>ds</sup> counted upwards from the first staff of bass notes.

Minor 11<sup>ths</sup> minor 9<sup>ths</sup> minor 7<sup>ths</sup> & perfect 5<sup>ths</sup> to the 2<sup>d</sup> bass.

with a few exceptions every composer denotes the 11<sup>th</sup> by a 4 & the 13<sup>th</sup> by a 6

Major 13<sup>ths</sup> perfect 11<sup>ths</sup> major 9<sup>ths</sup> & major 7<sup>ths</sup> to the 3<sup>d</sup> bass.

Minor 9<sup>ths</sup> minor 7<sup>ths</sup> perfect 5<sup>ths</sup> & major 3<sup>ds</sup> counted upwards from the first staff of bass notes.

Perfect 11<sup>ths</sup> major 9<sup>ths</sup> major 7<sup>ths</sup> & extreme sharp 5<sup>ths</sup>

Minor 13<sup>ths</sup> perfect 11<sup>ths</sup> major 9<sup>ths</sup> & major 7<sup>ths</sup>

Minor 9<sup>ths</sup> diminished 7<sup>ths</sup> imperfect 5<sup>ths</sup> & minor 3<sup>ds</sup>

Minor 9<sup>ths</sup> minor 7<sup>ths</sup> perfect 5<sup>ths</sup> & minor 3<sup>ds</sup>

Perfect 11<sup>ths</sup> major 9<sup>ths</sup> major 7<sup>ths</sup> & perfect 5<sup>ths</sup>

Major 9<sup>ths</sup> major 7<sup>ths</sup> extreme sharp 5<sup>ths</sup> & major 3<sup>ds</sup>

Perfect 11<sup>ths</sup> major 9<sup>ths</sup> major 7<sup>ths</sup> & perfect 5<sup>ths</sup>



Major 9<sup>th</sup>s perfect 5<sup>th</sup>s major 7<sup>th</sup>s & major 3<sup>ds</sup>

Perfect 11<sup>th</sup>s major 9<sup>th</sup>s minor 7<sup>th</sup>s & perfect 5<sup>th</sup>s

Major 9<sup>th</sup>s minor 7<sup>th</sup>s perfect 5<sup>th</sup>s & minor 3<sup>ds</sup>

Major 9<sup>th</sup>s major 7<sup>th</sup>s perfect 5<sup>th</sup>s & minor 3<sup>ds</sup>

An acute observer will perceive, that transpositions of these sevenths, with basses placed under them, have produced all the 9<sup>th</sup>s 11<sup>th</sup>s & 13<sup>th</sup>s in this and the preceding page; But whoever looks (in this work) for the other species of sevenths augmented to chords of 9<sup>th</sup>s 11<sup>th</sup>s & 13<sup>th</sup>s will search in vain; As their inharmonious jargon is so disgusting, that I could not be an advocate for their being associated, even with the above harsh assemblage. Of the three Chords, called the ninth, the eleventh, the thirteenth; The parts which lie above the bass, instead of being placed in the order of 3<sup>ds</sup> as above, may be arranged several ways, or some of them may be left out; Here it becomes necessary for the Reader to bear in mind, that each different arrangement, of the upper parts of a chord, is called Position; The placing one of the harmonies in the bass (instead of the fundamental) is called Inversion, and the leaving out some of the sounds, is called omission, or retrenchment.

These are different Positions of N<sup>o</sup> 6. and the figures denote where the preceding num.

1 2 3 4 5 6 7 8

The notes with a dash through them are omitted in the chords of the following section.

ber'd Chords occur.

The three Discords under consideration, are the most frequently used with sustain'd bass notes, which causes regret that Performers upon the Piano Forte, Harp, or Harpsichord, are obliged to hear their lessen'd effect, from repetition, or reiteration. In the City of Turin I was much delighted, with a stringed Instrument, which sustain'd chords with vast power, and magical Intonation, while its keys were pressed down with firmness; A lighter touch expressed a Dulcet Piano, which the Performers skill, gradually increased to an Orchestral Fortissimo. An Advertisement farther on particularly describes the quality of that Instrument, the Inventor of which, (luckily for me) was an excellent Harmonist; But bigoted to that School, in which he was taught to consider Rameau and Marpurg's Chords by supposition, merely.

Appoggiaturas: To exemplify his Doctrine, (in the most simple manner) He played Common Chords, Minor sevenths, and their Inversions, with his left Hand, and added 9<sup>th</sup>s 11<sup>th</sup>s & 13<sup>th</sup>s with his right Hand.

THUS

Right hand



Extracts accompanied with Apposite Remarks, Questions, Answers, & Anecdotes of several of those illustrious musicians who, by a residence amongst us, have materially contributed to the improvement of our national taste.

From the middle, to the end, of the last Century, the Overtures to Operas were rendered so insipid by monotonous basses & a paucity of modulations, that soon after the arrival of a great Symphonist in London, He made the subjoined Remark, for which I am indebted to a much esteemed friend whose memory & mimicry enabled him to write it with that deviation from grammatical Orthography which may convey to the reader the Composers idiomatic way of speaking. "I could play de pase to an Italian Oferture widout my left hand — dere is no ting but D — A. — DA. DA. soamtimes G and for a Vonder C"

N.B. The first Extract is the only figured Section in the original Manuscript

**N<sup>o</sup> 1.** Corni in D

Oboi

Violini

*p* *Cres.* *f* 6 9 6 9 6 5

**N<sup>o</sup> 2.** Clar 1<sup>o</sup>

**N<sup>o</sup> 3.** Clar 2<sup>o</sup>

Talia 1<sup>o</sup>

Talia 2<sup>o</sup>

Corno 1<sup>o</sup>

Corno 2<sup>o</sup>

The Sections Numbered 2 & 3 are for B Clarinets, Talias, (Instruments not much known in England) & E flat Horns: had they been composed for Violins, Violoncellos, Harps, or Piano Fortes, their notation would have been thus

&c

It is well remembered that the Composer of the above Extracts excelled all his Contemporaries in writing & playing such movements as the following & on his being praised for his execution of a rapid passage he repeated what he often endeavoured to fix on the mind of his Pupils "It is more difficult to play 2 notes den 200"\*

Vio 1<sup>o</sup>

sotto voce

Vio 2<sup>o</sup>

Viola

**ANDANTE**

Violoncello

6 6 7 6 7 6 7 7 6 6 6 6

\* This admirable Master's distinguished Pupil, who is an honour to the musical profession, Having observed, in my hearing, that he is preparing for publication those exquisite Adagios which he so expressively sings upon his Instrument, It would have proclaimed an illiberal Act if any more of his Instructor's models had been exhibited in this work.



This Cadenza was frequently performed in the Hanover Square Concert rooms by an english singer who is still in possession of pathos, grace, a prodigious compass of voice, a perfect Shake and a great knowledge of music: Her execution of the rapid divisions was so true and distinct, that notwithstanding the instrumental performers vied with each other in every species of excellence

**Allegro**

Violino.

Violoncello.

Clarinetto.

Voce.

**Allegro**

Corno.

In the echoing passages

The sustain'd chromatic Descent

Lento

legato

Espressivo

The Assent to G in altissimo and the dulcet bar leading to the final shake

Lento

The intonation of the voice was conspicuously attractive.



Andante

## CADENZA.

Allegro

Oboe

Violino

Violoncello

*P* *rf* *rf P* *rf P*

*F*

The triplets in the Violin part will require an attentive practice to render their intonation perfect and articulate \*

*P* *F* *P* *F* *hr* *hr* *hr* *hr* *hr* *hr* *P*

Allegro

*P* *F* *P*

*Adagio* *cres* *hr* *hr* *hr* *hr* *hr* *hr*

*P* *hr* *hr* *hr*

\* But that these difficulties are not impossibilities the great original performer of them eminently proved.



At the captivating Concerts of the late Messrs Bach and Abel, many Compositions delighted both the Auditors and Performers which live in their memories, and they will be pleased to hear that the following effective Crescendo was engraved from the original M.S. for irreparable would be the loss of such a Gem. 83

Violini.

Flauti.

Clarineti.

Corni.

Andantino

Bassi.

Viola

Fagotti

Viola col basso

Crescendo

Crescendo

Gia Fe-bo ri-con-du-ce per l'ae-re a senti-e-ro il carro della Luce.

F



e il prece derlo nuocce miei de siri  
 amor mi guida in solitaria parte  
 ove d'acuto stral l'anima mi punge neal mio pe nar al cun conforto aggiungo

P P! F F!

The following is universally admitted to be the most effective instrumental CRESCENDO that ever was perform'd in a grand Orchestra: "Still rising in a climax till the last, Surpassing all, is not to be surpast!"

Violins  
 Viola 1<sup>mo</sup>  
 Viola 2<sup>do</sup>  
 Bassi

Pizz Cres Rinf FF

The choice of notes for the shakes proves the Composers extensive knowledge of Instruments; for the open strings of the Violins greatly assist the Intonation and excite strong vibrations.



The full score of the last section occupies so many folio pages, that limitation obliged me to make my extract out of a judicious reduction of it. So small a part of so large a whole will but convey a faint idea of the taste, spirit, and brilliant effects of a composition so full of contrast, without confusion. It was written in Paris, where orchestras are numerous supplied with excellent performers on every instrument; yet the variety of subjects, episodes, playful imitations, passages of emphasis, crescendos and diminuendos in the overture to *Anacreon*\*, were never so finely expressed as by the band of the Phil-Harmonic Society, in London. This bold assertion was an admitted truth by a discriminating amateur, after he had been delighted with performances of it in both cities; and he further acknowledged, that this union of foreign with native talent has formed an assembly not to be met with in any other part of the world.

Among the performers, associates, members, directors, leaders, and conductors, are many distinguished vocal, as well as instrumental composers, whose productions are continually charming the ears of the softer sex, while their sublime oratorios, operas, glees, duets, and songs, ingenious concertos, preludes, studios and scale exercises, are adding brilliancy to the finger and harmony to the mind.

*A lady, who from the contraction of bad habits had despaired of ever expressing the most simple movements with facility, formed the laudable resolution of devoting a few months diligent practice to the three last unerring conductors to excellence, and now*

“ She guides the finger o’er the dancing keys,  
 “ Gives difficulty all the grace of ease,  
 “ And pours a torrent of sweet notes around  
 “ Fast as the thirsting ear can drink the sound.”

It is to be regretted that the concert season, in London, terminated before the arrival of its illustrious visitors; but I have been given to understand that the well-disciplined opera band, and the perfection of our theatrical orchestras, claimed their attention and admiration, and they will have to report that the performances of sacred music in England are unrivalled. Yet we must hold in remembrance that the grandest part of it was furnished by a matchless foreigner.

\* Notwithstanding the excellence of this overture, many superior compositions of the same author, and of the greatest authors that ever wrote symphonies, quintettos, quartettos, and trios, have been performed in the course of the society’s sixteen concerts, including those produced by the members and associates; but the law that protects the composer’s property does not authorise me to publish any part of them.



It having become my duty to lay before my readers a variety of documents to assist those who deliberate before they prefer, I have subjoined the most important parts of letters which were unexpectedly addressed to me by two doctors in music, whose productions have much instructed and delighted the musical world.

“ Dear sir;

“ I perceive by your advertisement, that you intend to dedicate the summer to the completion of your supplementary work. Permit me to renew my former offer of assistance by any works, extracts or anecdotes which my library may fortunately contain, upon such subjects as you may have occasion to discuss.

“ You perhaps know how decidedly my opinion is fixed against all the *false notes* of the *trumpet scale*, particularly the delusive theories of \*\*\* supported by \*\*\*, about the derivation of the dominant discord from the inconcinuous seventh of the monochord. It would give me great pleasure to know that we do not differ in this point, and that you not only think and feel them to be out of tune, but that you *therefore* do not admit them to exist in the scales of harmony or melody; indeed, your judicious omission of the flat sevenths in all the horn scales induces me to believe (what I wish) that you equally reject that note with the fourth and sixth. As for the dispute between \*\*\* and \*\*\*, I confess I think the terms eleventh and thirteenth very useless; and it is worthy of remark, that while the theorists are disputing about *words*, you, as a practical writer, clearly shew that neither of those chords are ever used as Rameau, Marpurg, &c. have given them. There are some instances (Padre Martini Saggio di Contrappunto I. 142) where the suspended *fourth* may have a *third* with it, as in the adjoined example from Costanza Porta. But this is very different from the construction of chords by thirds, till the whole scale of music is exhausted, a principle in which further than the ninth (and that only on the dominant) I have not seen any reason to believe. May I not venture to assert that the eleventh, except as a suspension of the  $\frac{5}{4}$ , has no existence, or that (in other words) it cannot be found as an integral part of harmony, combined in six real parts, which the followers of Rameau assert. You have very judiciously given the thirteenth as it really exists, under the form  $\frac{7}{6}$ , which, when reduced to its foundation, is nothing more than the dominant harmony with a  $\frac{7}{4}$  taken upon a pedal key note, in which combination I





suspect the third would be rather an unwelcome visitor. I have not yet seen any convincing reason to prove that the eleventh and thirteenth are necessary in any system, and therefore, with \*\*\*, I at present reject them, but not wholly on the same ground, as you will hereafter perceive.

“Pepusch’s treatise contains the substance of these doctrines, and that book every Englishman ought to consider as his manual. The following extracts are from the celebrated *Gradus ad Parnassum*, p. 131. quoted by P. Martini above.

“ I remain,  
“ Dear Sir,  
“ Yours sincerely.”



“ If these are not fair suspensions, I am much mistaken.

“ My dear Mr. S. ;

“ Your ready, cordial, and intelligent reply to my bit of a note has comforted my old *bones*, and again interested me in zeal for the perfection and honour of our art. I had so totally given up the world and its vanities, that I perused no books of science or difficult comprehension, confining my reading to works of amusement, in order to keep off the foul fiend, reflection on *self*, infirmities and complaint incident to my time of life ; so that if my sufferings are not excruciating, I forget them, and like a true *good boy*, mind my book.

“ And are you going to our dear worthy friend, \*\*\*\*\* ? I hope he need not now be told that I have long not only admired his wonderful abilities on his instrument, but loved him as a man of the most ready wit and friendly disposition I have ever known, and all *en badinant*, as thoff he were hoaxing a body. The last time I heard him on the violoncello, just before I totally immured myself, I perceived he had changed his style, and played the slow movements with a feeling and expression that melted with delight every hearer of sensibility.

“ I this morning had your “ Introduction to Harmony,” looked out to take a peep at it in bed, for it is so long since I have opened a musical work of *study* ; but having peeped, I will now venture to aver, I never did



open a book of the kind so replete with practical, useful, and elegant examples of composition, in the best taste and style of the present times, not confined to one species of instrument or voice, but to all that are in general use throughout Europe. And so God bless you, my dear Mr. S., and incline your heart to believe that I am yours, with sincere regard and affection.

“ P.S. After reading your prospectus, a certain vecchiaccio dotterato della musica offers this advice:—Feed not the hungry appetite of envy with omissions, but let your improvements consist entirely of additions; for there is a biped (man I cannot call him), who endeavours to increase the sale of his own productions, by depreciating those of his contemporaries.”

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A promise was given (in a crowded page) of a further description of an effective instrument, which cannot be more fully detailed than by the inventor's advertisement.—“ E già molto tempo, che da tutte le più colte nazioni d'Europa si è tentato di costruire un Cembalo, che sostenesse la voce, ma sino ad ora non si sa, che sia stato meritevolmente eseguito. Il signor Maestro di Capella Anselmo Montù è giunto ad inventarne, e farne uno, il quale sostiene, cresce, e diminuisce la voce, secondoche esigono gli accidenti della musica per esprimere le varie idee, e gli affetti dell' animo, e tal Cembalo è composto di sedici istromenti, cio è undici violini, e cinque bassi, che ne formano tutta l'estensione: egli lo chiama il Cembalo espressivo, ossia il violino armonico, per che si suona coll' arco, e la sua voce è di violino, il quale forma una nuova, grata, sonora e dilettevole armonia.”



The obliging Maestro amused me chiefly with his extemporising faculty. But a lesson being placed upon his music-desk, which I had often listened to with rapturous astonishment; (having heard it repeatedly expressed by the brilliant finger of its composer, who is universally allowed to have formed that school which exalted the style of piano forte music in our country), I entreated him, and successfully, to convince me that the lights and shades in that composition might be harmonized upon his cembalo, which he executed most effectually; for the *buono mano* and *dolce maniera* were conspicuous in their proper places; on which account I have often regretted that a similar instrument, for which I bargained with its ingenious inventor, never reached England, where it would have been improved by an artist who was then an honour to human nature, and whose death taught many as well as myself to feel the loss of a liberal friend! "He was one of the noblest works of God,—he was an honest man."

It would have been an unpardonable omission not to have mentioned the Maestro Anselmo Montu's effective method of accompanying a young female Sardinian while she was singing sweetly a national ballad. It was not with that too fashionable arpeggio, but with a dispersed melody different from the voice part, yet supporting without stunning it. Here I cannot avoid expressing a hope that some of our best composers may adopt the same mode occasionally, for that I am not singular in my preference will be made evident by a quotation from an author, who will have every claim to natural originality, if we may except the copying his master, who was his father. "It may be confessed that an accompaniment altogether independent of the voice will, to the singer (who is also to accompany) require some previous practice; but let him hope that while the elaborate and almost insurmountable difficulties of modern piano forte music is vanquished by perseverance, that the forcible and more natural claims of vocal skill will not be overlooked. It is only from repetition that novelty, generally speaking, however excellent it may be, will find its way to the understanding or the heart."

Retraction, directed by conviction, is a necessary exposition; I therefore acknowledge that I erred greatly when I supposed that this work might comprise the beauties of our resident composers; for having filled many sheets with them, the revisal convinced me that their republication might be followed by prosecutions or injuries; in consequence of which I have only retained those which were extracted from original MSS., expired copyrights, and foreign productions.

I am likewise apprehensive that I may appear, in some of my accommodating pages, to be an advocate for the abolition of the tenor cliff; I will therefore make the *amende honorable*, by the insertion of a paragraph written by an organist, whose compositions and performances cannot be imitated but by superior excellence.

"It was suggested that it would be better to publish all the vocal parts (except the bass) in the treble clef; but as I consider this practice as an innovation, I was unwilling to afford an additional example of an erroneous custom that has already become but too prevalent. The treble clef, when applied to the counter tenor and tenor parts, does not indicate the real or true notes that are required to be sung, the C clef does, and I trust therefore that no apology is necessary on my part, for preferring truth to falsehood, or that which is proper to that which is improper."

Should the above judicious remarks induce a few patient English ladies to include a universal knowledge of cliffs in the adopted foreign fashions, the laudable example might benefit many followers.

I have appropriated a large portion of this work to vocal harmony, because the best part of it may be old, but never can be obsolete. This opinion I will back with a passage in an Historical Enquiry, respecting the performance on the harp in the Highlands of Scotland, drawn up by an author, whose various productions have proclaimed his useful erudition and didactic powers, and who never lessened their consequence by quoting falsehood.

"It was on a lute of the smaller size that Queen Mary used, for the most part, to accompany her songs. The accomplished ladies, and even gentlemen of that period, could sing a part of madrigals, and other vocal compositions of four parts, *at sight*; and many of the excellent vocal compositions in three and four parts, of that period, are



still sung with pleasure in England, and are among the most difficult and intricate music of that description, that is sung at this day. Queen Mary's private concert consisted chiefly of music of this kind.

"Queen Mary had three valets, who sung three parts, and she wanted a person to sing a bass or fourth part. David Rizzio, who had come to France with the ambassador of Savoy, was recommended as one fit to make the fourth in concert, and thus he was drawn in to sing sometimes with the rest; and afterwards, when her French secretary retired himself to France, this David obtained the said office."

The harmony of a well arranged score is the picture which charms the mind of a well educated musician, who appreciates and feels all its beauties during his silent admiration! But the ear must have been previously formed to the true intonation, and the eye to the accurate perception of harmonious combinations.

When practical musicians are capable of reasoning in a philosophical manner, their science greatly adds to the respectability of the art; I therefore felt an elevation of my profession while I was transcribing part of an excellent commentary for this article, because it is the production of a learned graduate in music.

"As the colours of the painter would not present any picture to the eye, unless artfully disposed upon his canvass, so the light reflected by the picture, if not refracted by the visual humours, would be unintelligible to the mind; in like manner as the sounds of a musician would be without meaning to the ear, unless they were reduced to modulated harmonies, so would the harmonies be unfelt by the mind, if not modified by the mazy channels of the ear. And again, both the picture and the music would be unimpressive to the senses, if the senses were not in communication with the mind. Sensations then are composed of sensuality and intellectuality. And as without *mind* the eye and ear would never have heard and seen, so without the *ear* and *eye* the mind would never have had the ideas of light and sound."

If this book should exceed expectation, and prove the best of its kind, I hope it will not continue to merit that distinction long; for although the necessary endowments to form so great and good a musical historian as the one we have recently lost may never again adorn an individual, we have still among the living professors excellent lecturers, classical translators, profound theorists, and didactic authors, whose pens will (I hope) be constantly employed to facilitate and extend the harmonic art.

I casually met a composer of celebrity, immediately after he had been examining the score of a sacred composition, the performance of which he assured me must delight and astonish the musical world. Another professor, whose glees and songs are universally admired, delivered *his* opinion (of the composition alluded to) in the following words: "It is most exquisite pantomime music, but not the least like an oratorio." I have been fortunate, for I can bear witness of its first representation; and whatever may be its disputed pretensions to title or merit, the conductor, singers, and accompaniers, were highly entitled to unqualified praise for affording such a delicious treat to their auditors, whose applause was hearty and unequivocal.

During its attractive repetitions, many enthusiastic admirers of descriptive originality raised its chorusses above the sacred productions of the last century; while as many firm adherents to ancient sublimity levelled them with the secular finales of Italian operas.

"Vain his attempts, who strives to please them all."

I must therefore not be dismayed if I should hear as many critics acknowledging that I have done my best, without approving of my labours: but should they censure candidly and judiciously, the continuation of this work may become more perfect than the present part of it; for while gracious Providence grants me powers, and the public at large encourage my exertions, I will not shrink from the performance of my duty.

FINIS.

T. Davison, Lombard-street,  
Whitefriars, London.























